





ESSAYS
PHYSIOGNOMY.

THEORY OF THE ART OF JUDGING

OF THE MIND BY THE FACE

BY J. G. HUNTER, ESQ.

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E S S A Y S
ON
P H Y S I O G N O M Y,

DESIGNED TO PROMOTE
THE KNOWLEDGE AND THE LOVE OF MANKIND.

BY
J O H N C A S P A R L A V A T E R,
CITIZEN OF ZURICH, AND MINISTER OF THE GOSPEL.

ILLUSTRATED BY MORE THAN
EIGHT HUNDRED ENGRAVINGS, ACCURATELY COPIED;
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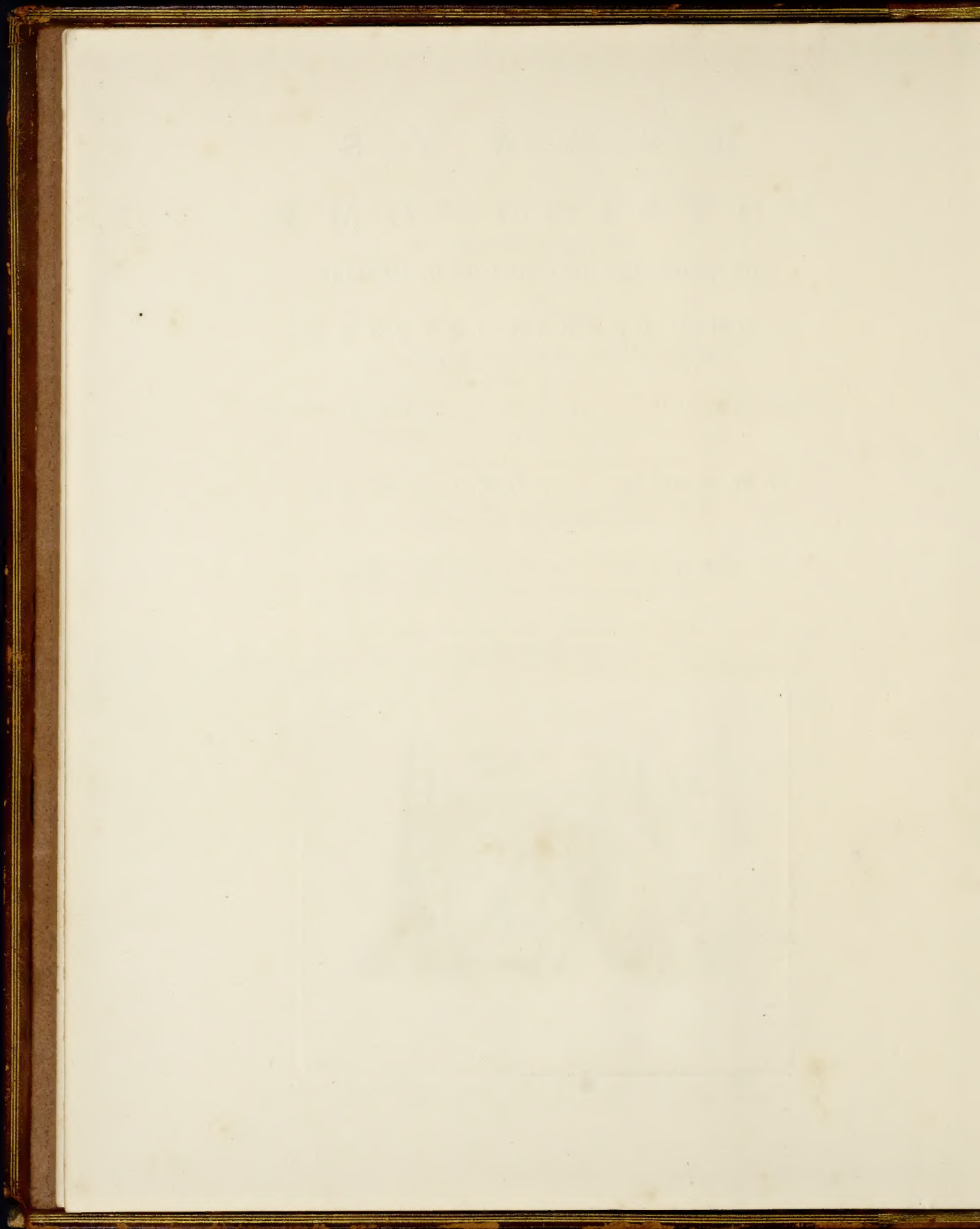
MINISTER OF THE SCOTS CHURCH, LONDON-WALL.

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*GOD CREATED MAN AFTER HIS OWN IMAGE.*  
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V O L U M E II.



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CONTENTS OF THE SECOND VOLUME.

DEDICATION.		PAGE
I.	FRAGMENT. Of the pretended mistakes of the Phyfionomift	- 3
	ADDITION - - - - -	9
	A pensive character leaning his head on his hand	10
II.	FRAGMENT. Of diffimulation, falsehood, and candor	- 11
	ADDITION. Profile of a criminal, expressive of diffimulation	20
III.	FRAGMENT. Of human liberty, and its limits	- 21
	ADDITIONS. A. Profile of a poet; elegance of taste without depth	24
	B. Six profiles; various expression	25
	C. Profile; a man of quiet docility	26
	D. Ditto; scrupulous punctuality	27
	E. Seven small heads; want of philosophic penetration	28
	F. Profile; perseverance and coolness without taste	29
	G. Six small heads and shoulders; destitution of greatness	30
	H. Four profiles; timidity, taste, prudent observation, sensuality	31
	I. Portrait of a musician; three views, prudence in choosing	32
	K. Female, after Schmuizer; affectation of languor	33
	L. Two portraits; men of business	34
	M. One ditto; want of sagacity, sense, and courage	35
	N. Infantine softness contrasted with masculine austerity	36
IV.	FRAGMENT. Beauty of the human form in general	- 37
	An infant sitting on a sarcophagus mourning	42
	ADDITION. A numerous group of human figures in contrast	43
	An aged figure on the brink of the grave	45
V.	FRAGMENT. Of the means of reconciling the knowledge of man with the love of our neighbour	- 46
VI.	FRAGMENT. Physiognomy the basis of esteem and friendship	51
	A beautiful human face	58
VOL. II.	b	VII. FRAG-

	PAGE
VII. FRAGMENT. Phyfiognomical anecdotes - - -	59
A gentleman relieving a beggar - - -	62
VIII. FRAGMENT. Phyfiognomic and Pathognomic exercifes -	63
I. Sixteen heads, profile - - -	ib.
II. Sixteen heads after Chodowiecki and Le Brun -	64
III. Ditto ditto - - -	65
IV. Ditto ditto - - -	66
V. Ditto ditto - - -	67
VI. Nine ditto, after Le Brun - - -	68
Rage deftitute of internal energy - - -	ib.
VII. Sixteen heads after Le Brun and Chodowiecki	69
VIII. Ditto ditto - - -	70
Attention with the intereft of compaffion -	71
IX. Sixteen heads after Le Brun and Chodowiecki	72
X. The parting between Calas and his daughter -	73
Four figures contemplating a picture intended to reprefent the four temperaments -	75
XI. Four heads after Schlutter - - -	76
Head of Saul ftruck with light from heaven -	ib.
XII. After Pouffin (fay Mignard) - - -	77
XIII. Seven fmall heads, various expreffion - -	78
XIV. Ditto ditto - - -	79
One larger ditto, expreffive of religious veneration	ib.
XV. Four fmall ditto - - -	80
Two masks, fuperior characters, but diffimilar -	ib.
XVI. Four fmall heads - - -	81
Figure after Raphael - - -	ib.
XVII. Five fmall heads - - -	82
Figure expreffive of weaknefs and prefumption	ib.
XVIII. Four fmall heads - - -	83
One ditto, larger; a character of wifdom, left unfinished	ib.
XIX. Five fmall heads - - -	84
One female ditto, larger; a greater character, degraded through want of fkill in the artift - -	ib.
XX. Five fmall heads - - -	85
One ditto, larger, after Holbein; the concentrated forrow of an energetic mind - - -	ib.
XXI. Attention without (real) intereft - - -	86

CONTENTS OF THE SECOND VOLUME.

	vii
	PAGE
XXII. Six heads; various expression of mental weakness	87
XXIII. Henry IV. after Chodowiecki, caricature	88
Finished portrait of ditto, after Reubens	ib.
XXIV. Voltaire, after Hubert, caricature	91
Bust of ditto, after Pigalle	ib.
Portrait of ditto	95
IX. FRAGMENT. A. Of animals, with an introductory emblematical vignette	96
B. General reflections	97
C. Detached thoughts, from Aristotle, on animals	98
D. Observations by a friend of the author	100
E. Skulls of animals	101
F. Ditto ditto	102
Two masks; atrocious malignity	105
G.	106
H. Resemblance between man and animals	107
I. Three human faces (violent caricature) forced into the resemblance of an ox, and three heads of oxen	108
K. Particular observations on some animals	109
Buffalo and Tiger	110
L. Heads of animals	111
M. Six heads of animals	112
N. Five ditto ditto	113
O. Ditto ditto	114
P. Tigers and lions (contrasted with the sheep)	115
Q. Elephants	116
R. Horses, I.	117
Ditto, II. Six heads	118
Ditto, III. Five ditto	119
S. Birds	120
Peacock and owl	122
Ostrich	123
Wolf and lamb of the feathered race	124
Bats	125
T. Fishes	126
U. Serpents	127
X. Insects, I. Bee and spider	129
Ditto, II. Great dragon fly, &c.	130
Ditto, III. Heads viewed through the microscope	132
	V. Pages

	PAGE
Y. Bees - - - - -	133
Ditto, queen and common - - - - -	134
Z. Monkeys - - - - -	135
Mouths of ditto - - - - -	140
Scull of ditto - - - - -	142
CONCLUSION, With emblematical vignette - - - - -	144
X. FRAGMENT. Of the human scull - - - - -	145
Advice respecting the importance of the knowledge of the scull - - - - -	154
Of the sculls of infants - - - - -	156
Figures of two ditto from four to five months old	158
Difference of sculls relatively to sexes and nations	159
ADDITION - - - - -	161
Vesalius (the anatomist), remarks on - - - - -	165
Silhouettes of the bony part of three heads - - - - -	168
Two sculls, profile - - - - -	169
Two ditto of persons beheaded - - - - -	170
Two ditto in different positions - - - - -	171
Three foreheads - - - - -	173
Three heads - - - - -	174
Group of sculls - - - - -	175
XI. FRAGMENT. A. Of silhouettes - - - - -	176
Machine for drawing silhouettes - - - - -	179
B. Of the expression of silhouettes - - - - -	180
Silhouette, profile, divided by lines - - - - -	186
C. Four distinguished personages - - - - -	187
D. Five less eminent - - - - -	188
E. Four superior characters - - - - -	190
F. Three ditto - - - - -	192
G. Male and female, very superior - - - - -	194
H. Albert de Haller - - - - -	195
Ditto, a portrait, finished - - - - -	196
I. Silhouettes of four great men - - - - -	197
K. Six silhouettes marked by lines - - - - -	200
L. Two ditto, judicious men - - - - -	204
One ditto, a promising youth - - - - -	205
M. Four ditto, superior females - - - - -	206
One ditto, a woman of talents - - - - -	207
	N. G. St.

CONTENTS OF THE SECOND VOLUME.

ix
PAGE

N. G. St.	-	-	208
O. Madame de St.	-	-	209
P. Two women of superior merit	-	-	210
Q. Silhouettes of Christ	-	-	212
R. One large (Jacobi) and three small silhouettes			213
S. One ditto shaded portrait (Jacobi)		-	214
T. One ditto silhouette (duke of Wirtemberg)			216
V. Frederick II. king of Prussia		-	217
X. Ditto vignette	-	-	222
Y. Ditto silhouette	-	-	223
Z. Profile (the Author) marked by lines and letters			225
AA. The same silhouette enlarged	-	-	227
BB. Shaded portrait of the same subject		-	232
CC. Ditto ditto. caricatura		-	233
DD. Profile of Homer	-	-	234
EE. Seven contours of faces, various position		-	235
Outlines of foreheads A.	-	-	236
Outlines of foreheads B.	-	-	238



TO
HIS MOST SERENE HIGHNESS
F R E D E R I C,
HEREDITARY PRINCE
OF
A N H A L T - D E S S A U.

PERMIT me, SIR, to tender you the same sentiments of esteem and veneration which I entertain for your illustrious Parents. Those sentiments I owe to His Most Serene Highness your Father, whose exalted and amiable character I have had occasion so frequently to admire. I owe them to your August Mother, whom the public voice ranks among the most accomplished Princesses. What pleasure do I feel in being able to present the same homage to YOUR HIGHNESS, in dedicating to you the Second Volume of my ESSAYS ON PHYSIOGNOMY! Receive it, SIR, as an expression
VOL II. A of

D E D I C A T I O N.

of my respectful affection for your person, and as a pledge of the delightful hope I derive from the qualities of your understanding and heart, in favor of the interests of humanity. I have the presumption to flatter myself, that this Work may furnish YOUR MOST SERENE HIGHNESS with an useful subject of study and reflection.

In this view I have the honour to send it abroad under your auspices; and this, I trust, is the only one you will impute to me. May the present I make you, Illustrious Prince, prove acceptable!

JOHN CASPAR LAVATER.

ZURICH, the 31st of May,
1783.

FRAGMENT

FRAGMENT FIRST.

OF THE PRETENDED MISTAKES

OF THE

PHYSIONOMIST.

‘THE most skilful Physionomists,’ it is alleged, ‘are liable to error in judgement.’

It is of importance for us by some remarks to meet this objection, one of the most formidable that can be raised against Physiognomy.

I lay it down, first, as a fact, that there is some truth in this assertion; I shall endeavour nevertheless to demonstrate in a few words, that the Physionomist may appear to be mistaken—and even, that the more skilful he is, the more he must seem under an error, though in effect his decisions be well founded.

Thus we admit, that the Physionomist is sometimes deceived: we must nevertheless insist, that his errors prove nothing more than the limited nature of his penetration; but it by no means follows, that the Science is fallacious. To conclude from the mistakes committed by the Physionomist, ‘that Physiognomy in general merits no confidence,’ is the same thing with maintaining, ‘that reason is a mere chimera, because every reasonable man may happen occasionally to act contrary to reason.’

To deny, merely on account of those mistakes, the capacity of the Physionomist, is like reasoning in this manner: ‘Such a man’s memory has oftener than once failed him;—therefore he has no memory—or, beyond a doubt, that faculty is in him singularly weak.’

The

The conclusion is by no means so evident; and in order to determine it, you must begin with inquiring, what proportion there is between the cases in which it has served him faithfully, and those in which it has proved treacherous? A miser shall ten times in his life give away his money; is that sufficient to procure him the reputation of generosity? First inquire, how much he is able, and ought to give, beyond what he has done? A good man shall have on more than one occasion acted amiss; but do not withdraw your esteem from him, till you know in how many cases he has acted irreproachably. The man who plays frequently is undoubtedly in greater danger of losing, than the person who never plays. Those who have acquired the art of skating sometimes fall, and afford a subject of mirth to the calm spectator. He who relieves a great many poor people, runs the risk of frequently misapplying his bounty. It is very certain, on the contrary, that he who never gives at all, runs no risk of giving improperly; he may therefore value himself upon a prudence which secures him in this respect against all surprise.—He who never forms a judgement, certainly shuns the danger of pronouncing an erroneous judgement. The Physionomist judges more frequently than the person who holds the Science in derision: for this reason he is more frequently liable to mistake, than the person who declines to pronounce any Physiognomical opinion. He is, in the eyes of the Anti-Physionomist, what the generous man is in the eyes of the miser. ‘The bounty of that man is wholly misapplied,’ says the miser:—The Anti-Physionomist’s language is to nearly the same purpose, when he maintains, ‘that all the decisions of the Physionomist are erroneous.’

And where is the favourable decision pronounced by the Physionomist, whose justice may not be disputed? There is not a man in the world, however wise, however enlightened, however virtuous, who does not carry within him the seeds of every error, every imperfection,

perfection, every vice—in other words, there is no man whose noblest propensities may not degenerate into excess, or assume a false direction.

You observe a man gentle and meek, who ten times successively shall have kept silence when provoked to wrath, who perhaps even never lost temper under the personal insults he received.—The Physionomist reads in his face all the elevation, all the firmness of his mind.—At the first glance he will say of him, ‘ His gentleness is not ‘ to be ruffled.’—You make no reply—perhaps a smile escapes you—or else you exclaim, ‘ Excellent Physionomist! why, I myself surprised that man in a violent passion.’—But on what occasion did he forget himself to such a degree? Was it not, perhaps, when one whom he highly values was vilely traduced? ‘ Yes; he entirely lost ‘ himself in undertaking the defence of his friend.’—‘ What more is ‘ necessary to prove that the Science of Physiognomy is a chimera, ‘ and the Physionomist a dreamer?’ In good earnest, which of the two is in the right, and which has formed a false conclusion?—The most sensible of men may say a foolish thing—the Physionomist is aware of it, never thinks of taking it into the account, but declares ‘ that such a man is endowed with great sense.’ And you pretend to ridicule this decision, because something silly has dropped from the sensible man in your presence. Once more, On whose side lies the mistake? The Physionomist decides not upon one, nor upon several actions—as a Physionomist it is not even from actions that he forms his judgement; he observes the dispositions, the character, the essential qualities, the faculties, the predominant powers, which in certain circumstances appear in opposition to the conduct.

Besides, the man who is reputed weak or vicious, is perhaps possessed of natural talents—his heart may contain the germ of every virtue.—If the eye of the Physionomist who is friendly to mankind,

and disposed to look for what is estimable in human nature, perceive some traces of these happy dispositions—if he communicate this discovery—or if he go even so far as to refuse to pronounce a decided judgement against that man—immediately, in this case too, he becomes the object of ridicule. And yet, is it not possible all the while, that a disposition to the most exalted virtue, that the fire of genius may lie buried under the ashes, till the quickening breath of benevolence animate and blow them up into a flame? All that is necessary is, to approach the lifeless heap, to blow upon it with confidence, though after the first, the second, and even the third exertion nothing were yet to be seen but ashes.—It is true, the mere spectator will walk off, will laugh, will tell the story wherever he goes, and divert himself at the Physionomist's expence—but the latter will speedily enjoy the fruit of his patience, and warm himself at the fire which he kindled.

The happiest dispositions are frequently concealed under the most disgusting outside. (We shall explain afterwards why this must happen.) A vulgar inexperienced eye perceives nothing but ruin and desolation; it sees not that education, and other circumstances, have placed an obstacle in the way of every effort that tended toward perfection. The Physionomist observes, examines, and suspends his judgement. He hears a thousand voices crying out, 'See what a man!'—But, in the midst of the uproar, he distinguishes another voice, a voice from heaven, saying to him also, 'See what a man?'—He finds cause for adoration where others blaspheme, because they cannot or will not comprehend, that the very figure from which they turn away with abhorrence, presents traces of the power, the wisdom, and the goodness of the great Creator.

The Physionomist who is a Man and a Christian—that is to say, a wise and a good man—acts very frequently in opposition to his
Physiognomical

PRETENDED MISTAKES OF THE PHYSIONOMIST. 7

Physiognomical instinct.—I explain myself badly:—he appears to act in contradiction to the opinion he entertains of certain persons; he treats them not according to the judgement he has formed of them. A new cause of the apparent mistakes of the Physionomist, and which so frequently robs him of the reputation of a just Observer, or even exposes to raillery both the spirit of observation and the truth. He sees ‘rascal’ written on the face of the beggar who appears at his door—and yet does not drive him away, but speaks to him with kindness—he darts a piercing look into his soul—and what sees he there?—Alas! vice, disorder, total degradation.—But is this all he discovers? What, nothing good?—Supposing it were so, still he shall see there the clay which must not, and cannot say to the Potter, ‘Why hast thou made me thus?’ He observes, he adores in silence; and turning away his face, he conceals a tear whose language is emphatical, not to men, but to Him who made them. With the hand of a brother he presents to the indigent wretch the offering of charity; he bestows it, not only out of compassion for the sad companion of his distress, not only out of love for their innocent family, which is languishing for want of assistance, but out of love to the unhappy man himself—out of love to God, who has created all things, even the wicked themselves for the glory of his name; he gives, in the hope of blowing into a flame, if it be possible, a little spark which he still perceives.—The miserable wretch makes a bad use of his bounty. No matter: the Christian has followed the impulse of his heart. And nevertheless, if his conduct have been observed, the cry undoubtedly will be, ‘See how that honest man suffers himself to be imposed on!’

Man is not the judge of his fellow-creatures. O, to what a degree is not the humane Physionomist convinced of this!—The Mightiest, the Lord of mankind came into the world, not to judge,
but

but to save. Not that the vices of guilty men were concealed from his eyes; he unveiled them to others, when charity demanded that they should be exposed; but he condemned not, he punished not, he pardoned: 'Go, and sin no more.'—Did he not vouchsafe to admit a Judas to his presence, to keep him as his disciple, to embrace him, though he knew him to be the perfidious wretch who was afterward to betray him?

Wisdom destitute of goodness is folly. I would not wish, blessed Jesus! to have thy eye, unless at the same time thou gavest me thy heart. Let justice govern my opinions, and goodness my actions!

Let us suppose a new case. A man of a character notoriously infamous, and a woman whose reputation is gone, who have been convicted in ten instances in which they asserted their innocence, are at length wrongfully accused, and appeal to the Observer of Physionomies. He puts them to every kind of proof, and discovers that in this instance the accusation is unjust. Prudence warns him, that he exposes himself to ridicule if he declare in favour of the accused—but conscience forbids him to be silent—he loudly attests, 'that these parties, criminal in former instances, are for the present 'innocent.' Immediately every voice condemns the decision: 'Such a judgement,' they cry out, 'ought not to have proceeded 'from a Physionomist.' Once more I ask, With whom lies the error?

I flatter myself, I have now furnished some hints which may engage persons of sense to judge the Physionomist with as much circumspection as they expect from him in the judgements which he shall pronounce on other men, and on themselves.

ADDITION.

A D D I T I O N.

IT is with Physiognomical opinions and judgements, as with all opinions and judgements on whatever subject. If you aim at preventing all misconception, all contradiction, you must for ever renounce the exercise of the deciding faculty. No one has a right to pretend, that his decisions should be the universal standard of opinion. What appears to one, beautiful, incomparable, divine, is rejected by another with indifference, or even with contempt. But great care must be taken, not to make an improper use of this truth by reasoning thus: 'That which is beautiful and good to one, is entirely different in the eyes of another: nothing therefore is determinate: the Science of Physiognomies, therefore, is a mere chimera.'

Very far from it; and I maintain, that every judgement has what may be called its Physiognomy—just as every sensible object has one peculiar to itself—and that the diversity of judgements is by no means a proof of the mutability of the object. Take for example, a book which paints in the most lively colours the pleasures and the pains of love. Every young person gets possession of it, devours it, cries it up to the skies, takes delight in it. The same work falls into the hands of an old man: he shuts it calmly, or perhaps furlily. 'Amorous insipidities!' cries he. 'Alas! it is the taste of the age; but what occasion have we for such sort of books?' The champions of the two parties happen afterwards to meet: the one maintains, that the work is excellent; the other, that it is contemptible. Which of them is in the right? and who is able to decide between them? The Physionomist alone. He addresses the combatants thus: 'Compose yourselves: the dispute hinges merely on the words *excellent* and *contemptible*; but the book about which you wrangle is equally distant from both these extremes. And I will tell you the reason why it makes such a different impression upon you. You, my good young man, trace yourself in the hero of the romance; he possesses your engaging qualities, your propensities; he is under the

‘ same illusion that you are; he thinks, he feels as you do, and you admire what resembles yourself. And you, my aged friend, would like the book much better, if it contained maxims of wisdom, and the lessons of experience.’

Thus, therefore, judgements so opposite respecting the same book, characterize the persons who pronounce them; and recourse must be had to an impartial umpire, in order to settle the real value of the performance in question.

But, are we perfectly certain that this umpire will always be impartial, and will he never lean toward his own resemblance? That may happen: but consider also, this umpire is but a man; and for this reason we present here essays only, simple fragments, which however have likewise their Physionomy; and every judgement pronounced honestly by our Readers, may serve as an addition to our fragments.

In the world, there is a mutual relation between every part of the great whole: this is a truth which we shall oftener than once place in view, in the sequel. The universality of relations is known to God alone: for this reason, all our Systems, all our Treatises Philosophical and Physionomical, can never be more than Sketches.

FRAGMENT SECOND.

OF

DISSIMULATION, FALSEHOOD,

AND

CANDOR.

AMONG the objections which tend to destroy the confidence which is due to the Science of Physiognomies, one of the most common, and the most powerful, is derived from the art of dissimulation—an art practised so frequently, and carried so far. If I produce a solid refutation of this objection, I shall consider myself as having almost gained my cause.

‘Men,’ it is said, ‘are at all possible pains to appear wiser, honest, and better than they are. They study the air and the tone of probity; they imitate its language—and the artifice succeeds. They deceive, they impose upon the world—and become at length such masters in the art, that they dissipate every shadow of suspicion excited respecting their integrity. Persons of the profoundest skill, of the clearest discernment, even those who have made Physiognomy a particular study, have been frequently deceived, and still are so every day, by these imposing outfides.—How then can Physiognomy ever acquire certainty?’

Such, in all its force, is the objection to which I am going to offer a reply.

I admit,

I admit, 'that dissimulation may be carried to an astonishing height—and that persons of the greatest discernment may be grossly 'deceived in the judgements they form of certain characters.'

But though I make no difficulty about granting this, it appears to me, that relatively to the certainty of Physiognomy, the objection in question is not near so formidable as is generally believed, or as some would wish it should be thought; and my opinion is founded principally on the two following reasons:

First, There are in the exterior of man many things unsusceptible of disguise; and these very things are undoubted indications of an internal character.

In the second place, Disguise itself has sensible marks, though it be difficult to determine them by words or signs.

'There are,' I say, 'in the exterior of man many things not susceptible of disguise; and these very things are certain indications 'of an internal character.'

Where is the man, for example, who can at pleasure influence his bony system? who can present his forehead in form of an arch, when it is naturally flat, or render it uneven and angular when it is naturally regular?

Who is able to change the colour, the form and the position of his eyebrows? to enlarge or diminish his lips? to round his chin, or sharpen it into a point? to substitute a Grecian nose in room of the flat one he has received from nature?

Who can change the colour of his eyes, give them a deeper or a lighter shade? or make hollow eyes prominent?

The same thing may be said of the ears, their form, their position, their distance from the nose, their height, their cavity.—The same observation is likewise applicable to the skull, to the greatest part of the profile, to the complexion, to the muscles, to the beating of the pulse—

OF DISSIMULATION, FALSEHOOD, AND CANDOR. 13

pulse—all of them so many certain indications of the temperament and character of the man—as we shall prove afterward—or, at least, as it would be easy to prove, and as it is daily perceptible to an Observer of the smallest experience.

And how is it possible for dissimulation to take place here?

All the parts of the body which I have mentioned, and in general almost all those which are exterior, how can they admit of the least dissimulation?

Let a man subject to anger attempt to appear phlegmatic, or one of a melancholy habit endeavour to assume a sanguine appearance—depends it upon himself to change instantaneously his blood, his complexion, his nerves, his muscles, and the characters which are the expression of them?

Let a person of a violent character affect the gentlest tone of voice, the calmest deportment—yet will not his eyes always preserve the same colour, the same prominency? will his hair change its nature, and his teeth their position?

To no purpose will that man strive to assume an air of capacity: he will never succeed in effecting a change on the profile of his face (the lips excepted—and even they can undergo only a very slight alteration), nor in acquiring the appearance of a wise or a great man. He may smooth or wrinkle the skin of his forehead, but the bony part will remain always the same. The man of eminence, the true genius, is incapable of losing, or of entirely concealing, the infallible marks of the penetration with which he is endowed; just as the fool is incapable of disguising all the signs of his folly: if he possessed that talent, he would be no longer a fool.

It will be objected, that the exterior of man considered under other appearances may still greatly assist disguise. Granted; but I maintain at the same time, that it is by no means impossible to detect that disguise. I am even persuaded, ‘ that there is no species of dis-

‘guise or dissimulation, but what has certain and sensible characters, though it may be difficult to express them by words or signs.’

If these characters have hitherto been considered as indeterminable, this is to be imputed not to the object which is observed, but only to the Observer.

In order to perceive them, there is need, I confess, of much ingenuity and long practice; and of a Physiognomical genius the most subtile, in order to determine them. I will go so far as to acknowledge, that one does not always succeed in attempting to explain them by lines, words, and particular signs.

But it is not less true, that these characters in themselves are susceptible of determination. How! have constraint, mental effort, the distraction which ever accompanies disguise, no marks, perceptible at least, if not determinable?

‘Is the dissembler striving to disguise his sentiments? There passes within him a combat between the true which he wishes to conceal, and the false which he would present. This conflict throws all the springs of action into confusion. The heart, whose office it is to excite the spirits, impels them in the direction which they ought naturally to take. The will rises up in opposition, checks them, detains them prisoners, tries to divert their current and prevent their effect, in order to deceive. But many of them make their escape, and the fugitives hasten to carry certain information of what passes in the secret council. Thus, the more one wishes to conceal the truth, the more violent is the struggle, and the apter is the cheat to betray itself.’ Thus Dom Pernetty expresses himself, and I am perfectly of his opinion.

At the moment I am writing, I have before me a melancholy instance; but I must not decide whether it makes for or against me. Two persons about twenty-four years of age, who have repeatedly appeared before me, maintain with the utmost confidence two assertions

OF DISSIMULATION, FALSEHOOD, AND CANDOR. 15

tions which directly contradict each other. The one affirms, 'You are the father of my child:'—the other, 'I never touched you.'—They both must know, that one of these depositions is true, the other false: one of them must necessarily be speaking truth, while the other supports a falsehood.—Thus, I have at once before my eyes an abominable imposture, and accused innocence.—Thus, it is clear, that one of the two has the art of disguising to a prodigious degree; and it follows, that the blackest falsehood can assume the exterior of innocence oppressed.—Yes, it can: and it is humiliating that it can—or, rather, not properly that it *can*: for it is a prerogative of human nature, free by its essence, to be susceptible not only of a *perfectibility*, but also of a *corruptibility* that knows no bounds; and it is precisely this, which gives value to the efforts of man to amend himself, and attain moral perfection.—It is dreadful, then, not that base untruth *can* assume the appearance of oppressed innocence, but that it actually *does* assume it.

'It does assume it, then; and what says the Physionomist to that?' Here he is.

I have before me two persons, one of whom has no need to employ constraint in order to appear what he is not; the other makes prodigious efforts, and must disguise them with the greatest solicitude. The guilty party seems to have more assurance than the innocent: but, depend upon it, the voice of innocence has more energy, more eloquence, more power of persuasion; depend upon it, the look of the innocent person is more open than that of the impostor. I observed that look with the tenderness and indignation which conscious innocence and detestation of vice inspire; that look which cannot be described, and which spoke in the most energetic manner, 'Darest thou deny it?'—I distinguished at the same time another look covered with a cloud; I heard a voice rough and arrogant, but weaker, deeper, answering, 'Yes, I dare deny it.'—In the attitude, especially
in

in the motion of the hands, in the air and gait, as they were brought forward and dismissed—the abashed look of the one, the dejected countenance, the approach of the tip of the tongue to the lips, at the moment when I was representing all that was solemn and formidable in the oath which they were going to take—while in the other was perceptible a look firm, open, astonished, which seemed to say, ‘Just Heaven? and darest thou swear?’—Reader, you may trust me, I understood, I felt where lay innocence, and where criminality.

The defender of the widow Gamm is right in saying, ‘This warmth, if I may be allowed the expression, is the pulse of innocence. Innocence has accents that are inimitable; and woe to the Judge who cannot distinguish them!’

‘What! eyebrows?’ says another French Author—(I think it is Montagne)—‘what! eyebrows? what! shoulders? Every motion speaks, and in a language intelligible without instruction, and a language that is universal.’

I cannot quit this interesting topic, without subjoining some farther remarks. That which follows is of a general nature.

What we call honesty, candor, is the simplest thing imaginable, and at the same time the most inexplicable: they are words whose meaning is at once very extensive and very restricted.

I should be tempted to denominate a being perfectly honest, a god; and one destitute of all sense of honor, a demon. But men are neither gods nor demons: they are men; and not one of the whole race is perfectly honest or dishonest.

When we speak therefore of falsehood and integrity, the words must not be taken in a rigid sense. Let us allow him to be a man of integrity, whom no corrupt design, no criminal interest engages to assume a disguise; and let us call him false who endeavours to pass for better than he is, in the view of procuring some advantage to himself

himself at the expence of another. This laid down, what follows is what I have to add respecting dissimulation and candor, as they relate to the *Physiomy*.

If ever man has been imposed on by dissimulation, I am that man. If ever any one had reason to consider the art of dissimulation as an objection against *Physiognomy*, I am he: nevertheless, the more I have been deceived by the exterior of a counterfeit probity, the more I think myself authorized to maintain, 'that confidence may be reposed in our *Science*.' Is it not natural for the feeblest mind to become at length attentive, when forced to it by repeated imposture, and prudent, by dint of attention? I have seen myself obliged in some measure to collect all my strength, in order to discover the precise marks of rectitude and dishonesty—or, in other words, to fortify and analyze to a certain degree that obscure sensation which I felt at first sight of a person—a sensation so natural, so just, and on which, however, my heart and my reason forbade me too implicitly to rely—but which did not deceive me; for every time I have tried to efface this first impression, I have had reason to repent it.

In order to detect the impostor, it would be necessary to catch him at the moment when, imagining he is alone, he is still himself, and has not had time to dress his face in the expression which he knows how to assume. To discover hypocrisy is, according to my idea, the most difficult thing in nature, and yet the most easy:—difficult, as long as the hypocrite thinks himself observed; easy, the moment he forgets that he is observed. On the contrary, it is much easier to discern and to feel candor and honesty, because they are always in a natural state, without having occasion to recur to constraint or embellishment.

It must be carefully observed, however, that timidity or terror may give an appearance of dishonesty to the most innocent countenance.

You frequently observe, that a person who is telling you a story, or communicating something in confidence, dares not look you in the face—and that not from falsehood, but timidity. In general, we have a bad opinion of one who looks downward when he speaks to us, and are disposed to suspect his honesty. At least, it announces weakness, timidity, imperfection—a timidity which easily degenerates into falsehood. The timid are in continual danger of becoming false. With what ease do they adopt the ideas of all those whose society they frequent! how apt are they to affirm what is affirmed by others, and to deny what they deny! Were the falsehood and infidelity of St. Peter any thing but timidity? Few have sufficient ability, that is to say, sufficient energy, sufficient self-confidence, to concert and execute a plan of perfidy, by covering the deceit with a veil of candor and friendship.—But there is another and much more numerous class of mankind, in whom you find not hearts hard and barbarous, but men respectable, good, noble, tender-hearted, and of delicate organization. Such men, precisely, are most in danger of failing in point of candor; they are ever approaching the threshold, or rather the abyss of falsehood—and hence they acquire the habit of not looking at the person to whom they speak. They frequently condescend to employ flattery which their heart disavows; sometimes they indulge themselves in raillery, levelled at a man of worth, perhaps even at a friend.—Yet to make a friend the butt of raillery! no: if one be capable of that, he must not be ranked among the generous and affectionate.—Raillery and friendship are as opposite as Christ and Belial—but a little pleasantry on things serious, sacred, divine—alas! it is too easy for a heart that is perfectly honest, but weak and timid, to be decoyed into this snare.—Incapable of resisting or refusing, he will frequently promise to two different persons, what he can grant only to one: he will embrace the opinion of both, while he ought to
adopt

adopt the one, and reject the other. Shame! timidity! ye have made more hypocrites than ever malice and interest produced.

But to return to our subject—Timidity and want of candor, weakness and falsehood, frequently have a striking resemblance in their expression. Never, however, will it be possible for a man who has grown old in habits of dishonesty, and who, combining timidity and pride, has become a master in the art of seduction—never will it be possible for him, I say, to excite the agreeable impression which candor makes on the mind. He may deceive; but how? It will be said of him, ‘that it is impossible to speak, to appear thus, without being ‘in earnest.’’ But never will it be said, ‘My heart understood the ‘language of his—I feel myself at ease with him—his face attests his ‘probity still more than his conversation.’ Nothing of that sort will be said; or, if one should happen to hold such language, it could not be the effect of a thorough conviction, which banishes every shadow of doubt. A look, a smile—yes, it is you who betray the secret of the hypocrite; it is you who shut the heart against him, even when little or no attention is paid to you.

Finally, That first sensation which dishonesty had excited in us, that profound sensation which we had at first rejected, or stifled, will pierce through the veil which reason had spread over it, at least when we are convinced of having been deceived.

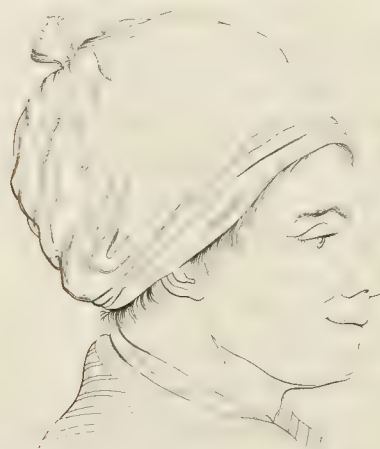
But where then is that probity simple and pure, distinguished without effort, and which communicates itself without reserve?—Where is the look which expresses candor, cordiality, fraternal affection—the look naturally open, without compulsion or constraint—the firm look of conscious integrity, which never shrinks nor turns aside?

Happy the man who has found it! Let him sell all that he hath, and buy the field which contains such a treasure.

ADDITION.

A D D I T I O N.

I PRESENT the profile of a celebrated Criminal, who is said to have carried hypocrisy to the highest pitch. It is true, this copy is too incorrectly drawn, to admit of my warranting the likeness; but to take it as it is, that eye, in other respects so admirable, so intelligent, combined with that mouth, and that short nose which has an expression of timidity, must ever excite a suspicion of dissimulation. I question if any one could pretend to trace in this countenance, the impress of that amiable candor which touches and attracts the heart.



FRAGMENT THIRD.

OF HUMAN LIBERTY, AND ITS LIMITS.

HERE is my opinion on this important subject. Man is free as the bird is in the cage. He has a circle of activity and sensibility, whose bounds he cannot pass. As the human body has lines which bound it, every mind has its peculiar sphere in which to range; but that sphere is invariably determined.

To have ascribed to education alone the power of forming and reforming man, is one of the unpardonable sins which Helvetius has committed against reason and experience. Perhaps no proposition more absurd has been maintained in this philosophic age. Who can deny, that with certain heads, certain figures, men are naturally capable or incapable of experiencing certain feelings, of acquiring certain talents, a certain kind of activity? I say incapable, because capacity is limited to a point at which it ceases. To dream of constraining a man to think, to feel as I do, would be to require that his forehead and nose should assume the form of mine: it would be like saying to the eagle, 'Move slowly as the tortoise;' and to the tortoise, 'Imitate the speed of the eagle.'

Admire the philosophy of our modern Lucians. They pretend that, like the soldier who loses his individuality under the strokes of his officer's cane, compelling him to regulate his motions by those of his neighbour, or of the file-leader, we should pursue step by step, in submission to their discipline, the route which they are pleased to prescribe. The true knowledge of man, the study of Physiognomy alone, can abolish this tyranny, the most intolerable of all. A man can only do what he is capable of doing; or be but what he is. He can rise to a certain degree; but farther he cannot go, were his life at stake. Every man ought to be measured according to his own powers. The question is not, 'What we would do in his place?' but, 'Of what is he capable in virtue of the faculties with which he is endowed; what may be expected of him in the peculiar circumstances of the case?' O Men, children of the same

Father, when will you judge equitably of your brethren? when will you cease from exacting of the man of sensibility the abstract knowledge which pertains only to the profound thinker, and from the profound thinker, warmth of feeling? It is to look for pears on an apple-tree, or to expect that the vine should produce apples. As man can never attain the perfection of an angel, should it be ever so much the object of his ambition—so every individual of the human species has his personality; and it is as impossible for him to identify himself with another man, as it is to become an angel. If I did not know myself by feeling and experience, and should happen to meet a face such as my own, I would say at once with perfect conviction, ‘that no circumstances, no education could possibly unite to that form the intrepid courage of a Charles XII. or the algebraic spirit of a Euler, or the classifying genius of a Linneus, as long as the forehead and nose preserve the structure and design which they have.’ I am free in my own domain. I possess the power of acting as I please in my own sphere. If I have received but a single talent, you must not exact so much from me, as from another who has received two; but it depends wholly on me to employ well or ill that one which has fallen to my lot. A certain measure of faculties has been assigned me as my portion: I am able to make use of it, to increase it by employment, to diminish it by inaction, and to destroy it totally by abusing it—but never will it be in my power, with that determinate measure, to execute what might be done with a double portion of those faculties exerted in the same manner. By dint of application you may equal a man of talents who is careless; and with considerable talents it is possible to come near genius which has never had the opportunity, or the means, of unfolding itself;—or rather, application *seems* to rise to the level of talents, and talents to the level of genius—but never will application create talents and genius. Every one must remain what he is. Only it is possible for him, to a certain degree, to perfect, to extend, to unfold himself. Every individual is a master and sovereign; but he is so only within the circle of his own domain, be it great

or small. He may cultivate his own estate in such a manner, that its revenue may equal that of a territory twice as large whose cultivation is neglected; but it is not in his power to extend his own boundary, unless the sovereign proprietor give him the neglected field of his neighbour to clear. A just idea of human liberty, and of the bounds to which it is restricted, is very proper to render us humble and intrepid, modest and active. *Hitherto, and no further; but hitherto!* It is the voice of God, it is Truth and Physiognomy which address us in this language: they say to every one who hath ears to hear, *Be that which thou art, and become what thou art able to be.*

Every Physiognomy, every character is susceptible of the strangest alterations; but these alterations are determined in such or such a manner. Every man has a great sphere of activity, and finds himself master of a field which he may sow according to the nature of the soil. But he can sow no other seed but that which has been given him, and cultivate no other ground but that on which he has been placed.

In the great House of God there are different kinds of vessels, which all announce the glory of the Master; some are of gold, some of silver, many of wood; every one has its destination, its utility; they are all equally worthy of the God who created them; they are all instruments in his hands, the thoughts, the revelations of the Most-High; the impress of his power and wisdom—but the nature of the vessels changes not, they remain what they are. The vessel of gold may be tarnished through want of employment, but it will always be a precious metal. The vessel of wood may become more useful than the vessel of gold, but will be still a vessel of wood. No education, no study, no exertion can give us another nature. It would be madness to think of extracting from the violin the sound of the flute, or the noise of a drum from the trumpet. It is nevertheless true, that a violin tuned in a certain manner, and touched by the finger of such a musician, will produce sounds infinitely varied; but they will never be the sounds of a flute—just as the drum will never imitate the flourishes of a trumpet, though beat in a thousand different ways.

ADDI-

A D D I T I O N S .

A FEW examples will serve to elucidate what I have just advanced respecting the liberty of the human mind, and the limits to which it is restricted. There are faces which seem to announce but one destination, but one certain species of activity. Certain men within the compass of their own sphere are heroes, and nothing when they are out of it. In like manner, certain faces characterize certain kinds of sensation: they have, if I may use the expression, the monopoly of it, while they seem destitute of organs for every other species of feeling.

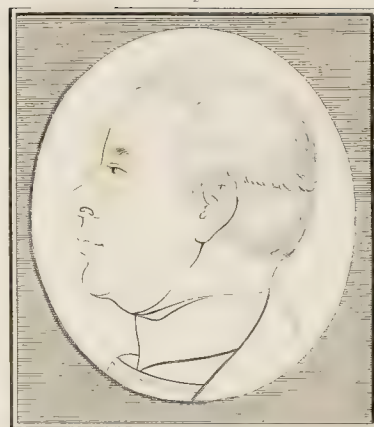
A.

I AM going to submit to the Reader the portraits of certain persons very different from one another by their characters and natural dispositions. Each of them, by the form and solid features, is placed apart in a particular sphere, in which he may exercise a certain measure of liberty and force, and out of which he is capable of executing nothing of importance.

I begin with the portrait of a Poet lately dead, and whose works are of an agreeable cast. This form of face, if it does not altogether exclude every kind of abstruse and profound speculation, renders it at least difficult. The poetical productions of the Original may have elegance and grace; but he will never reach the sublime, nor become a profound Metaphysician.







A D D I T I O N B.

IT would be great presumption, and at the same time the most ridiculous self-sufficiency, to pretend to determine the *whole* capacity or incapacity of these heads. I satisfy myself accordingly with indicating, and submitting to the examination of connoisseurs, what is discoverable in them that is clearly determinate after accurate and repeated observations.

1. His mind is greater, and more at liberty, than that of any of the other five: he excels them all too in memory: his eye is formed and designed in such a manner, that it is easier for him, than for the rest, to seize his object and preserve the impression of it.

2. He does not adopt an opinion so easily as the person of whom we have been speaking, nor adhere to it with so much obstinacy as 3. —This last is remarkable chiefly for his coldness. 2. is scarcely susceptible of tenderness, except in his moments of devotion; but he is incapable of what is properly called falsehood.

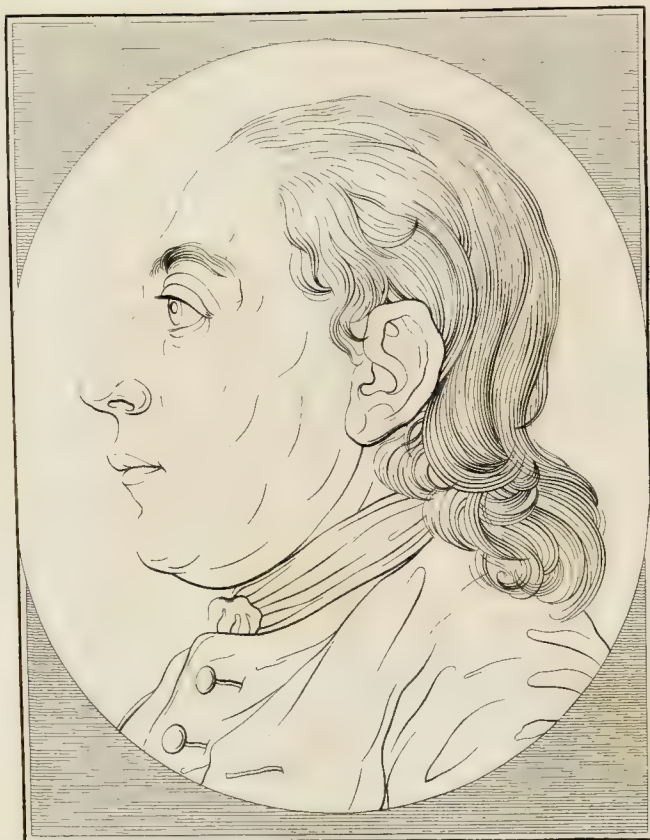
4. He stops not at calculation, abstraction, classification; he has a taste for sensual pleasure—he loves more than the other five; he is susceptible of every kind and every degree of love, from spirituality the most refined, to sensuality of the grossest nature; and the probability is, that he will become stationary about the point which is equally distant from these two extremes.

5. He will probably remain in a medium sphere of activity—may sink from prudence to timidity, but never rise to heroism.

6. This is a face of talents, if I may use the expression: he sees his object clearly, but possesses not deep investigation—and abstruse metaphysics seem beyond his reach. Prompt to receive ideas at once sensual and moral, they are his nourishment and delight.

ADDITION C.

I SEE in this profile a man who examines objects sedately, a faithful imitator, and patient in execution, but incapable of creating as of destroying, of his own proper motion. In a word, he is confined within the circle of peaceful docility. He may possibly rise up to gaiety, but his mind is not formed for exalted joy: the tranquillity he enjoys in imitation, and the approbation of others, completely satisfy him: his desires and his exertions go no farther.



A D D I T I O N D.

THIS profile has a striking relation to the preceding, only it announces a higher degree of intelligence and activity. It is the love of order personified; it presents a methodical mind, formed to class, to arrange, to abstract, to analyze. He will be firm from fidelity, but not faithful from firmness. A work will not have the power of affecting him, unless it be clear, methodical, complete in the combination of its parts; and he has no way of distinguishing himself but by these characters. In vain will you attempt to encourage, to excite him to become a Poet, to read all the theories and all the master-pieces of the art; never can he rise to poetic invention, never will he shake off the fetters of scrupulous punctuality.



ADDITION E.



AMONG these faces there is not one that promises philosophic penetration; not even 5. though it be not destitute of intelligence.

The forehead, the eyes, and the mouth of face 1. announce the capacity of seizing its object rapidly, and of going to the bottom of it; but not that of analyzing ideas: he is capable of acting with dignity, and will act thus at certain moments.

2. Indicates a turn to sensuality and gross delights.

3. Is less addicted to these: his character is more turned to reflection, and more reserved.

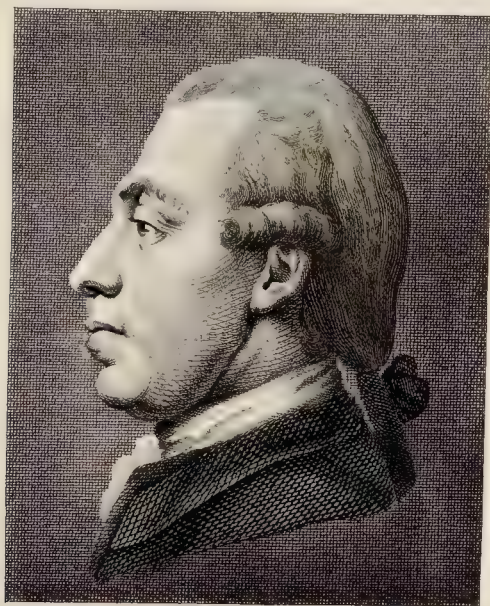
4. Seems hardly enlarged from the narrow sphere of childhood. You will find in his conduct neither dignity nor meanness; he is thoughtless, simple, honest after the manner of children.

6. Presents the traits of greatness mixed with littleness and sensuality. You find in it the character peculiar to Jesuits.

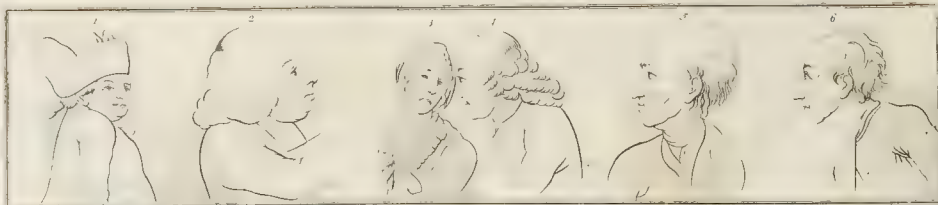
7. Is not formed for poetry, nor great enterprises, but is very proper for employments which call for nothing but exactness—the arrangement, for example, of a cabinet of natural history; not that he has any taste for that Science, but you may rest assured that he will scrupulously follow his catalogue.

A D D I T I O N F.

WITH a face whose luminous and profound look announces so much coolness, he does not possess acute sensibility, is not susceptible of noble and generous sentiments. Invariable in his designs, persuaded that he is able to accomplish them, the Original of this portrait will prosecute his route through briers and thorns: that route will be painful, but sure; and he will succeed in making discoveries, either in Mechanics or in Geometry—but never will he attain elegance and real taste.



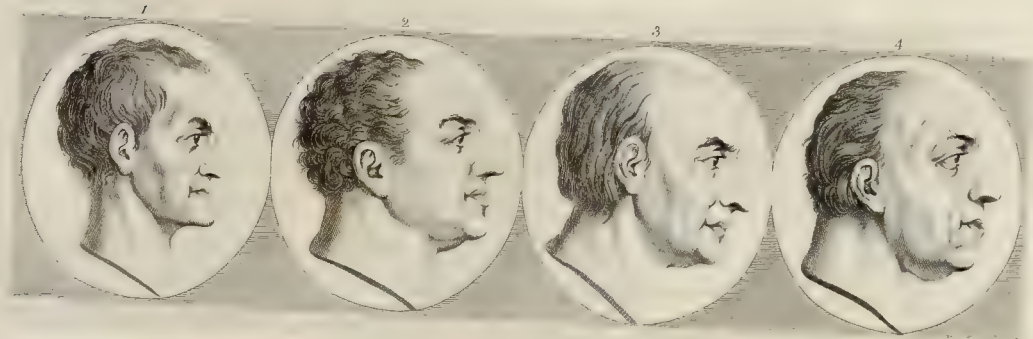
A D D I T I O N G .



IT is impossible that persons such as are here represented, should ever distinguish themselves by a great action: these faces are all equally mean, equally announce a contracted spirit. 1. Presents a bully, destitute of courage and prudence. The foreheads 2. and 4. have something so very trivial, that it is impossible to expect from them a single particle of the luminous, the profound, the contemplative. 3. Is not susceptible of that noble and calm patience which suppresses the voice of complaint. 5. Has the apprehensive timidity of a deer pursued by the hunters. 6. Unites to a sense of his own weakness, timidity, and indigence. Firmness, greatness of mind are foreign to them; and all of them together have a character of cowardice.

There is an expression of patience and humility in No. 6. of these figures: 4. has something vain, insipid, fawning, wholly inconsistent with greatness of mind.

A D D I T I O N H.



No. 1. With a face like this, no one will ever achieve a bold and hazardous enterprize; he will have domestic virtues, he will faithfully discharge the duties of his station; but he is incapable of attaining any portion of the Warrior's valour, or the Poet's genius.

2. His forehead inclines too much backward, to admit of his having a sufficient degree of firmness and constancy. In other respects, to consider the whole together, the form of his face is not ordinary. He is less capable of observing for himself, than of judging with discernment concerning observations already made.

3. Has much more capacity and prudence than all the others, and 4. has the least of these qualities. With difficulty will this last rise above objects present and sensual.

If I were obliged to characterize them by a single word, I would say of 1. He is timid; of 2. He has taste; of 3. He is a prudent observer; of 4. He is sensual.

1. Can never attain the taste which characterizes 2. nor he the prudence of 3. 4. Is equally incapable of acquiring the one or the other of these qualities.

A D D I T I O N I .

RESERVE, firmness, confidence, are the distinctive characters of these three drawings of the same head. You will risk nothing in predicting, That this man will ever make a prudent choice, and that his activity will never embrace a great number of objects. He is pensive without penetration, and without having ideas clearly unfolded. If he love, his love will be faithful, profound, concentrated; but his affection, like his activity, cannot comprehend very many objects. The forehead and eyebrows in these three faces, especially in *a* and *c*, announce something of genius*—that is to say, aptness to receive certain impressions, and the talent of communicating them; and you may likewise see, that this aptness is singular in its kind. It seizes its object seagerly, enjoys it, takes delight in it, and becomes identified with it.

The lips *b* and *c* express a poetical talent, which will not submit to be fettered by rules. *d*. and *e* do not present a contrast, but extremes: the first enjoys, and the second conceals; the one gives, and the other forces you to accept.

* The print under examination presents the imperfect image of a great Musician.

Kr.

a

d

c

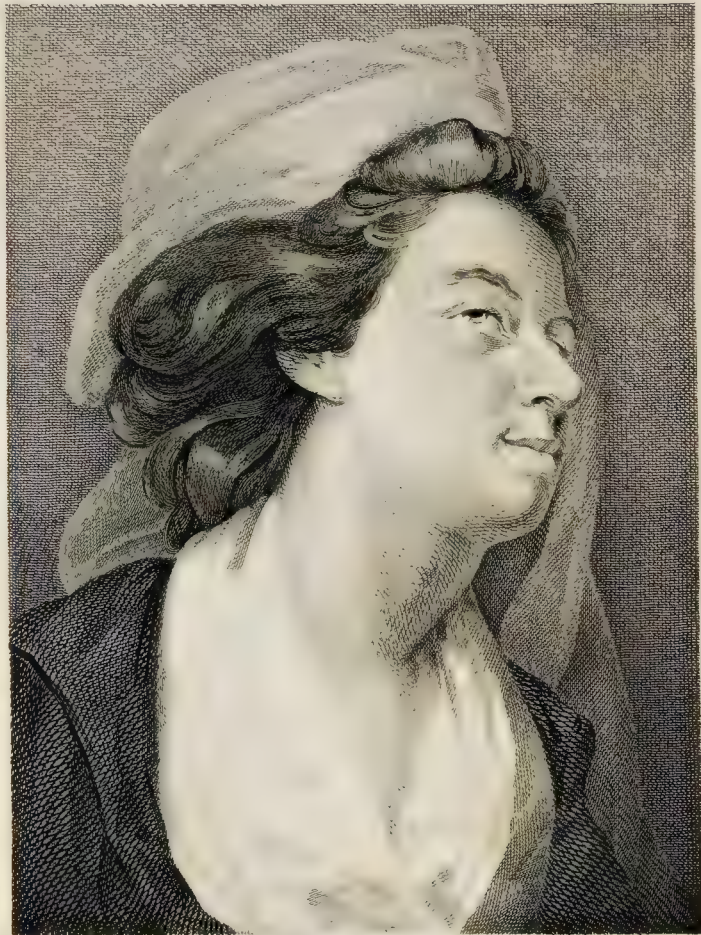
b

c









After SCHMUZER.

A D D I T I O N K.

I AM not acquainted with the Original of this print; I am even doubtful, whether it be a portrait. Whatever be in this, it is not a face of the first nor of the second class. It is not easy to determine, what with such a face it is possible to do; but it is very easy to guess what it never can and never will do—that is to say, nothing truly great. That Physionomy is not in truth positively bad, but assuredly it has neither force nor greatness. When the face is in that position, or if it be inclined to assume such a position, the person is rarely capable of exalted sentiments, and still less of a great action. The contour of the forehead is more adapted to the face of a man than that of a woman; taken separately, it indicates wit rather than stupidity: the same character appears in the nose, in the eye, and the right eyebrow—but only when you consider them separately, and not in the combination before us; for the expression of the mouth, the transition of the forehead to the nose, the chin, and in general that air of languor and dereliction, promise to the Physionomist neither much wisdom, nor much virtue. The owner of such a face will captivate none but weak minds, and will resist only out of caprice or affection.

This plate is after Schmuizer; that is to say, feebly copied from a better drawing.

ADDITION L.



I NEVER saw the persons whom this vignette represents; I know neither their names nor their characters, and consequently am unable to judge of the resemblance of these portraits; but it is evident, that the two men whose image they present seem destined by Nature for men of business.

1. Is capable of making great progress, and of discovering superior ability in business. He is very susceptible likewise of sensual propensities.

2. Will arrive sooner at his utmost height. Nature appears to have formed him to be essentially usefully. Faces such as these might be called *Physionomies* of persons whom we cannot do without.

ADDITION M.

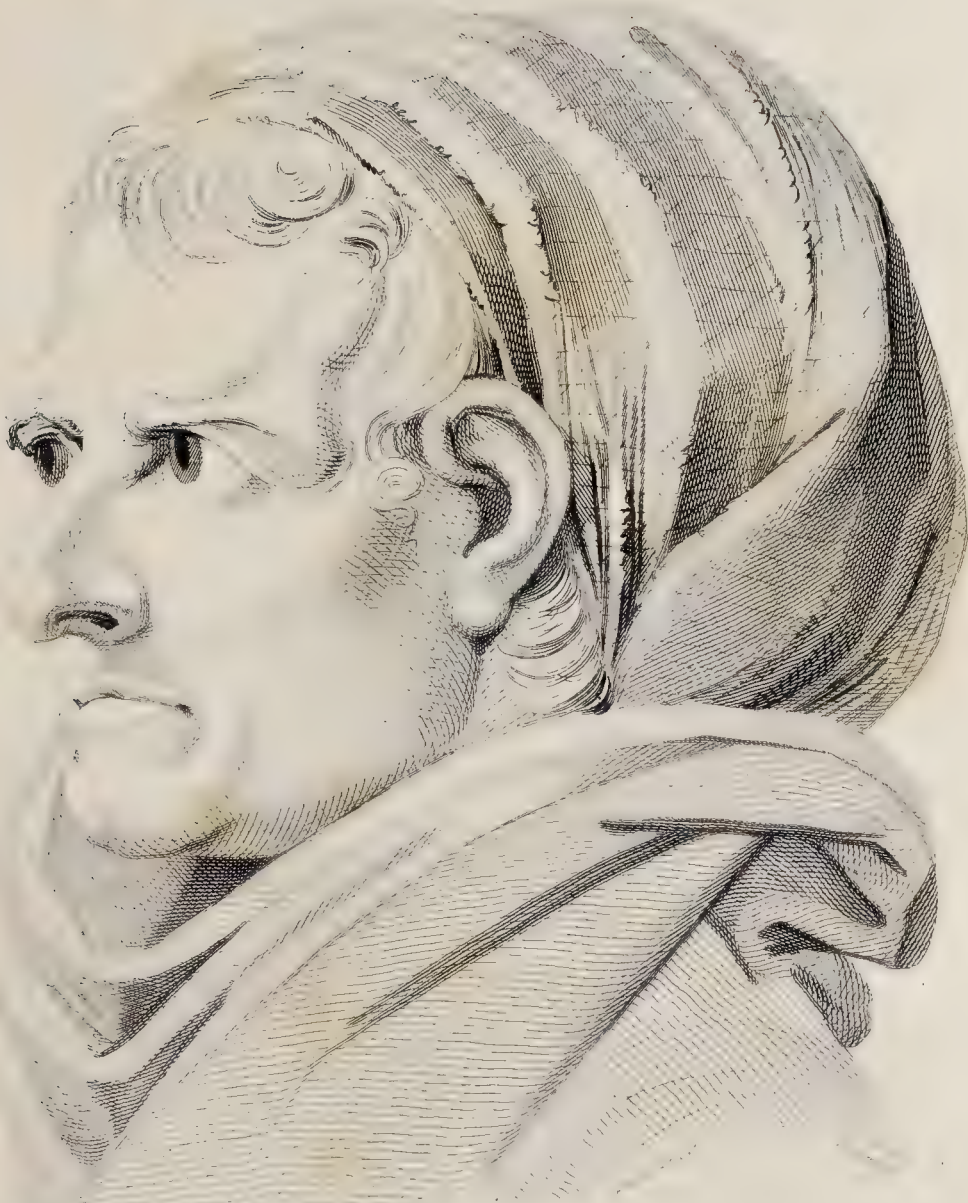
IT is in the power neither of education nor circumstances, to unite to that face (with the Original of which I am totally unacquainted) sagacity or exquisite sense ; and it is absolutely incompatible with Philosophy and Poetry, with the talents of the Politician, or the heroism of the Soldier.



A D D I T I O N N .

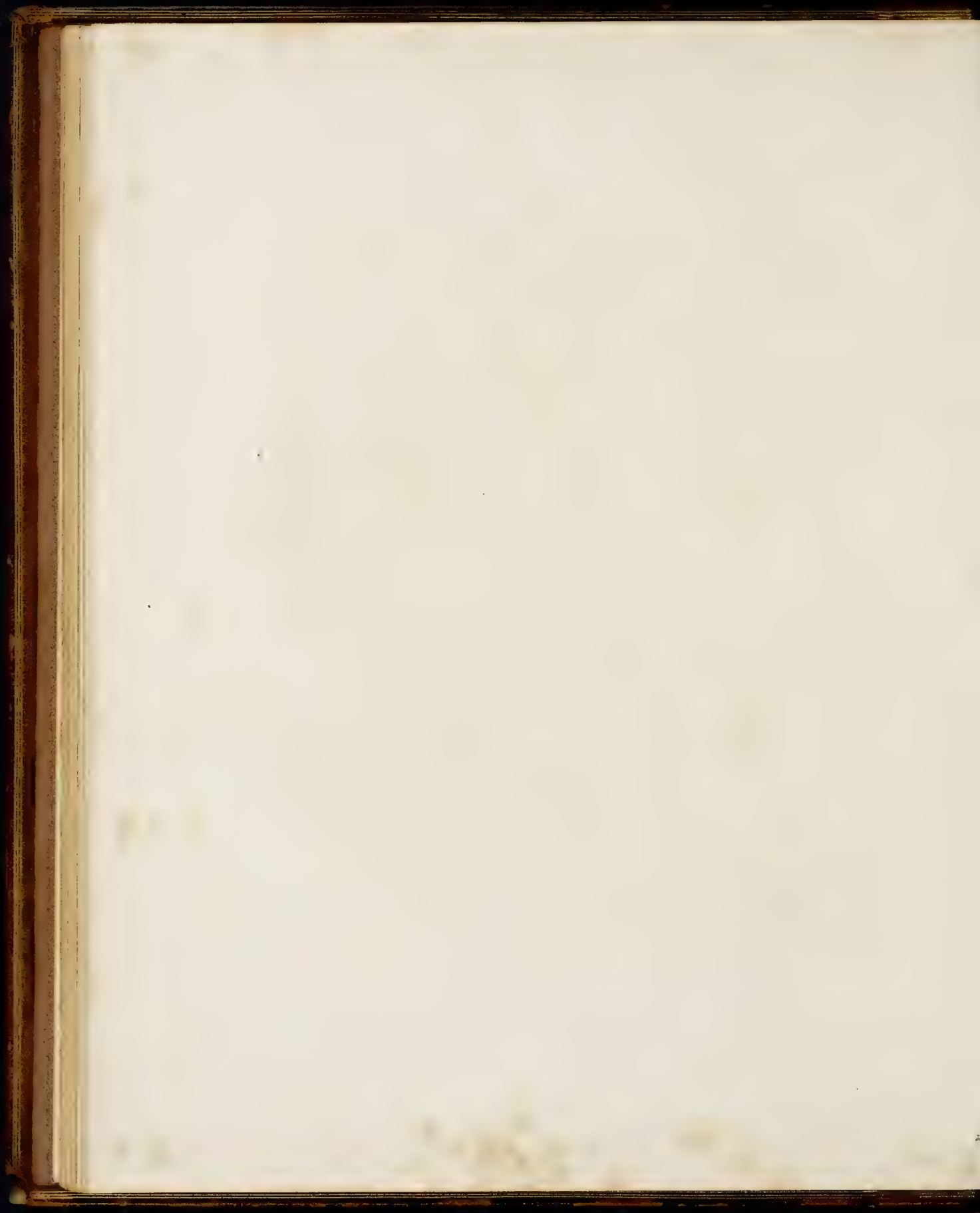
NATURE has marked very distinctly the line of separation which bounds the faculties of the being whose image is before us. If she had not given to the look the most piercing vivacity, to the mouth an expression of wisdom, and a candor which approaches to goodness—the obstinate and harsh character of that brazen forehead, those eyebrows, thick and strongly marked, that nose, which announces so much force and activity, would excite in us an emotion of terror. Nature intended that face to be firm and inflexible. She had need of such a boundary, of such a key-stone of the arch, where she has placed it. Dare any one ask her the reason? And who durst undertake to overspread that face with the giddiness of a thoughtless boy, the delicacy of a girl, the sensibility of an amorous poet, the timid reserve of a matron? Is there an art, an education—are there relations, circumstances, which can give it the softness of the infant represented in this vignette, or communicate to the infant the masculine austerity of the Trans-Tiberine?





ATrans-TIBERINE (TRASTEVERINO)

(Race of.) Men who inhabit the South side of the Tiber they consider themselves as the Legitimate Descendants of the Ancient Romans, and all the rest of the Inhabitants as bastards of Transalpine Barbarians. —



FRAGMENT FOURTH.

B E A U T Y

OF THE

HUMAN FORM IN GENERAL.

MOST of the particular Fragments I write on Physiognomy must be compressed within narrow bounds, because the great number of plates, and the variety of examples I endeavour to collect, continually furnish me with opportunities of returning to subjects which I might treat separately. But for fear of omitting certain things which I consider as important, or to prevent their being confounded with others, I should sometimes be tempted to indicate only the titles to be filled up; it would be sufficient at least to excite the Reader's attention, and preserve my ideas from oblivion.

The title, for example, which is prefixed to this Fragment, is in some measure the summary and the spirit of the whole Work. I shall not enlarge at present on this subject, but the little I shall say is calculated to make the deepest impression on the man who reflects.

Every creature is necessary in the vast Empire of Creation; but every creature knows not that it is necessary. Man alone, of all beings on the face of the earth, rejoices in the necessity of his own existence.

No one member of the human body could be substituted in place of another. Whatever degree of excellence the eye may possess above the nail of the little finger, that nail is necessary to the perfection of the whole, and could not be supplied by the eye, though in other respects it is so much more admirable in its structure.

The existence of one man cannot render that of another superfluous, and no man can be substituted in the place of another.

This persuasion of the metaphysical necessity of the existence of men besides ourselves, and unconnected with us, and of our own, is one more of the precious and the unnoticed fruits of the Physiognomical Science; a fruit which contains the germ of the lofty cedars of tolerance and the love of our neighbour.—Far and wide may they extend their branches! may ye, ages to come, repose yourselves under their shade!—The most abject, the most depraved, the most perverse of mankind—is nevertheless still a man, is still necessary in the Empire of Creation, and susceptible of a sentiment more or less distinct of his individuality, and of the necessity of his existence. The most pitiful of living abortions will always excel, in point of dignity, the most beautiful and most perfect of animals.—O Man, attend to that which is, and not to what is wanting.—Even in its degradation human nature is always wonderful, always an object of admiration.

I should wish to repeat to thee continually, Thou art better, more beautiful, more accomplished than so many others of thy fellow-creatures. Well, then, rejoice in these advantages, but make them not a source of vanity; ascribe the glory of them to Him who *of the same clay forms one vessel to honour and another to dishonour*,—to Him who, without asking counsel of thee, without respect to thy prayers or thy deserts, has created thee what thou art.

To Him alone the homage is due—for, O Man! ‘what hast thou which thou hast not received? and if thou hast received it, why boastest thou of it?’ ‘The eye cannot say to the hand, I have no need of thee.’—‘He that despiseth the poor, despiseth his Creator.’—‘God has of one blood created all nations of men to inhabit upon the face of the whole earth.’

Who can possess a more profound, a more intimate conviction of these divine truths, than the real Physionomist, who is not merely

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ly a Scholar, an Author, a Journalist by profession—but who is a *Man*?

Let us have the courage to confess, however, that the Physionomist whose views are the most upright, who takes pleasure in tracing through Nature every thing that bears the character of goodness, of beauty and pre-eminence, who loves to feed upon the idea of perfection, whose taste is formed, nourished, perfected by the contemplation of what is most sacred and most accomplished in humanity—even that Physionomist is frequently in danger, nay, is often tempted to turn away his eyes from those abject creatures, from those deformed images, from those hideous and grotesque masks, the refuse of mankind;—he is tempted to forget that those shocking figures, that those beings so contemptible, have not, for that, ceased to be men;—he forgets that, with all his perfection, imaginary or real, that with views the most noble, with intentions the most pure—(and dares he flatter himself they always are such?)—he forgets that, notwithstanding the excellence of his faculties, the delicacy of his sentiments, the advantage of his figure—though in this respect he should realize the ideal perfection of the master-pieces of antiquity—he forgets, I say, that in the eyes of Beings of a superior order, that in the eyes of his brethren, *just men made perfect*, he appears, and probably through his own fault, as defective as the monsters of the human race, in respect of physical or moral character, now appear to him.

This is a truth of which undoubtedly we too often lose sight; I cannot therefore too frequently impress it on my own mind, nor too earnestly inculcate it upon others. Never forget, my dear Reader! that the lowest of mankind is still a man—that he has still some good qualities remaining—that he too is singular in his kind, necessary as you are—that there is nothing in the whole composition of his being that has an exact resemblance to that which composes yours—that in his whole, and in every one of his parts, he is an individual as thou
art.

art. If he were not, a link would be wanting in the chain of created beings, as if you existed not. Did he not exist, if he were different from what he is, a multitude of persons and of things would no longer be what they are. He is the result of a million of things, and a million of things reciprocally depend upon his existence determined, upon his nature constituted in such and such a manner.

Consider, examine him as a detached being, and you will discover in him wonderful faculties, which are already of themselves worthy of admiration.

Then compare him with others; his resemblance, his dissimilitude to so many beings endowed like himself with reason, will strike you with astonishment; you will then feel the necessity of his existence, and why he must be what he is: contemplate especially the harmony of so many different parts which concur in forming him a whole, a perfect combination, and the relations so complicated and so numerous which arise out of his individuality—and you must adore the eternal and incomprehensible Power which manifests itself so gloriously in human nature.

Let Man debase as much as he will the dignity of that nature, he cannot cease to be a man; and, as such, he will ever be susceptible of amendment and perfection. The vilest Physionomy will always be a human Physionomy, and humanity will always be the glory and the ornament of Man. As it is impossible for the brute ever to become a man, though he may sometimes equal or surpass us in address—so it is impossible for Man to sink into the mere animal, though he may sometimes indulge himself in excesses which would be shocking even in a brute.

But this very power of dishonouring and degrading himself at pleasure, at least in appearance, to the level of the beasts, or even beneath it—this very power is one of the prerogatives of humanity; for the faculty of imitating voluntarily, and of choice, belongs to Man alone,
and

and has been entirely denied to the brute creation. Their *Physionomies* appear to us scarcely susceptible of degradation, any more than of embellishment. The *Physionomy* of Man, on the contrary, however disgusting, may be still farther degraded; but it is also capable of being again ennobled, at least to a certain degree.

Man is capable of corrupting and of recovering himself to such a pitch, that we ought not to withhold all esteem, even from him who bears the worst *Physionomy*, nor utterly despair of his return to virtue.

Once more: In every *Physionomy*, however depraved it may be, we discover Man, that is, the image of the Deity.

I have seen men the most perverse, I have seen them in the instant of criminality—and all their malignity, all their blasphemies, all their efforts to oppress innocence, could not extinguish on their faces the beams of a divine light, the spirit of humanity, the indelible traits of an eternal tendency to perfection.—You could have wished to crush the guilty wretch, but you would still wish to embrace the man.

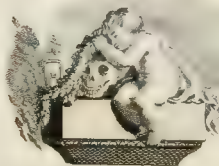
From the Science of *Physionomies* I derive the sweetest consolation: it is to me the assurance of the eternal goodness of God to mankind. Ah! if, enlightened by a single ray of this Science, I distinguish and still love the man in the criminal—what must be, O God of Love and Father of Mankind! what must be thy forbearance and thy compassion, when thine eyes fall on the wicked! Is there a single one among them, in whom thou discoverest no trace of Jesus—thine own image?

Be men then, my fellow-creatures, in all your researches;—observe what is, but be not in haste to compare—and make not an arbitrary ideal form the object of your comparisons.

Every thing relating to Humanity is to us a family affair. Thou art a Man; and all that is human besides thyself, is like a branch of the same tree, a member of the same body; it is that which thou art—and is even still more remarkable than if it were precisely thy equal, quite as good, quite as excellent as thyself; for it would not be, in that case, as it is at

present, an individual necessary, singular, and whose place could not be supplied.—Rejoice, O Man, in the existence of every thing that rejoices to exist, and learn to bear with all that enjoys the forbearance of God.

Recollect thyself a few moments, to give way to the soothing idea of thy being indispensably necessary in the System of Creation ; a truth as undoubted, as it is certain that thy face, and the whole of thy existence, differ from the faces and the existence of all other men. Rejoice in the absolute necessity of the being of thy fellow-creatures ; a truth no less certain than the first—and after thou hast raised a look of adoration toward the Father of the whole human race, or dropped a tear of gratitude, thou wilt be disposed to read the following Addition : if not, thou art incapable of comprehending its meaning—or, it might even produce on thee hurtful impressions.



A D D I T I O N.



ALMIGHTY GOD! how innumerable are the human beings whom thou hast created, and what an astonishing variety in their figures! They all bear the impress of thy marvellous Wisdom; and the meanest, the most deformed, the most wretched among them, is still the object of thy Love, and the workmanship of thy Goodness.

Amidst the innumerable multitudes of those who, born straight and regularly conformed, enjoy the precious gifts of health and reason,

son, there is a certain proportion of infirm and impotent in body, and weak in understanding. Scarcely, however, can you find among ten thousand, a giant or a dwarf—scarcely among a thousand, one deprived of the use of reason—scarcely among three hundred, one lame or misshapen. That giant, that dwarf, that changeling, that lame or deformed person still attest the wisdom and goodness of Him who made them, of Him who created all things for the glory of his name.—All have received life, all consider it as a blessing, all defend it when it is attacked.

Every one of them, to consider them only as exceptions from the rule, are remarkable individuals placed on the earth to accomplish some design worthy of Sovereign Wisdom, and who, in some future economy, will serve to manifest the eternal power of the God who formed them.

Thou whom Providence has blest with a body perfectly organized, with health, with reason—thou on whom Heaven has poured its choicest benefits, observe, but despise not, these thy less favoured brethren. Thou art a man, and so are they; and in the eyes of superior beings thou appearest what the weakest among them is in thine. He breathes the same air with thee, you are both enlightened by the same sun, protected by the same arm of Omnipotence.

Ye objects of the contempt of men, exposed to ridicule and insult—how can I procure for you the love of your more highly favoured brethren? I have said, and I repeat it, ‘Whoever despises you, insults your ‘Creator.’

Son of God! thou who gavest agility to the lame, hearing to the deaf, the gift of speech to the dumb, and who givest to the wise their wisdom, Thou shalt make all things new, and judge the world in righteousness, in that day when the heavens shall pass away, and the earth with all its productions shall be consumed. With what transports of joy ineffable
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shall I bless Thee, when the day cometh in which these suffering creatures, delivered from all the ills which oppresses them, shall be clothed with a glorious body, and be transformed into thy image, into the image of the First-born!



FRAGMENT FIFTH.

OF THE
MEANS OF RECONCILING
THE
KNOWLEDGE OF MAN
WITH THE
LOVE OF OUR NEIGHBOUR.

I PROPOSE in this Work to excite Man to the knowledge and the love of his fellow-creatures.

Shall I succeed in accomplishing at once this twofold object?—Does not the knowledge of Man destroy brotherly affection, or at least weaken it?—Do not most men lose by being seen too near? and if they lose by this examination, how can the love of our neighbour gain by it?—Must not a skilful Observer, as he discovers new imperfections in mankind, deem them in proportion less valuable? and while he is employing himself in search of perfection, must he not be so much the more struck with defects, being professedly engaged in the discovery of all that is excellent, lovely, and perfect, in human nature?

There is some truth in this remark; but it is one of those propositions, which, being true only in one sense, become an endless source of error and mistake.

It is undoubtedly true, that most men lose by being seen too near; but it is not less certain, on the other hand, that they frequently gain by being better known—that they even gain more than they lose.

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The question affects not those (if such persons exist) who must necessarily gain by being perfectly known. I speak only of such as would have much to lose, should a more profound knowledge of Man become more general.

Where is the man so wise, as never to have acted imprudently? so virtuous, as never to have felt the reproach of conscience? or, at least, where is the man whose intentions are always upright, always pure? I believe then, that, with a very few exceptions, men lose by being known.

But I undertake to prove likewise, on the other hand, ‘That all men gain by being known, and consequently that the knowledge of Man is consistent with the love of our neighbour; and still further, that it ought to give new energy to this sentiment.’

An attentive study of Man teaches us not only what he is not, and what he cannot become; it likewise indicates the reason, and informs beside what he is, and what it is possible for him to be.

An imperfect knowledge of Man is the foundation of intolerance. When we know why such a man thinks and acts as he does—that is to say, when we put ourselves in his place—or rather, when we know how to appropriate to ourselves, in idea, the structure of his body, his figure, his senses, his temperament, his sensibility—do not all his actions more easily explain themselves? do they not appear to us much more simple, much more natural? Thus intolerance ought to cease with regard to every man whose individual nature is well known; and from that time compassion succeeds to severity, indulgence to hatred.

Not that I mean to justify imperfection, much less to make the apology of vice: no; what I have said is conformable to certain rules of equity generally received. Thus, for example, the anger which arises from resentment, from an insult, appears more excusable in a man of vivacity than in one of a phlegmatic temperament.

But

But it is not only in this respect that the Physiognomical knowledge of Man becomes favourable to the vicious. He gains by it beside in another manner.

As the eye of the Painter catches a thousand little shades, a thousand reflections of the light which escape less experienced eyes, so the Physionomist can discover in Man, actual and possible perfections which are imperceptible to those who are disposed to undervalue and calumniate mankind, and remain frequently concealed even from the eyes of them who judge more indulgently of their fellow-creatures.

I speak from experience. The good which, as a Physionomist, I observe in Man, fully indemnifies me for all the ill I likewise perceive in him, and concerning which I am silent. The more I examine Man, the more I find in him an exact equilibrium of powers, the more I am persuaded that the source of his vices is good in itself: that is to say, what renders him wicked is a force, an activity, an irritability, an elasticity, whose non-existence would undoubtedly prevent much evil, but at the same time would preclude the performance of much good; whose existence, in truth, gives occasion to much mischief, but includes the possibility of good that infinitely preponderates.

On the slightest fault a man commits, an universal clamor is raised, which blackens his whole character, which blasts it, which destroys his reputation. The Physionomist looks at this man whom all the world condemns, and—offers incense to vice? No—Excuses the vicious? Nor that neither.—What does he then? He will say to you aloud, or in a whisper: ‘Act with that man in such and such a manner, and you will be astonished at the progress you will find him capable of making in goodness. He is not so perverse as he appears: his face is better than his conduct. His actions are, however, inscribed on his Physionomy: but what is still more distinctly visible in it, is the energy, the sensibility, the flexibility of that heart, at present under the influence of
‘ error.

‘error. Give to that energy which has been productive of vice, ‘other objects, a new direction, and you will see it produce heroic ‘virtue.’—In a word, the *Physionomist* will extend mercy, while the most humane judge, but who is unacquainted with mankind, will pronounce a sentence of condemnation. For my own part, such has been the effect of the study of *Physionomies*, that, in acquiring a more intimate knowledge of a number of excellent men, my heart is rejoiced, refreshed, enlarged at the idea of the virtues of my fellow-creatures; and this has served to reconcile me to the rest of mankind. What I here relate is strictly conformable to experience; and every *Physionomist* who is a man, will have the same feelings.

As the sight of physical ills excites, cherishes the kindly warmth of pity, so likewise the depravation of humanity acutely perceived and felt, kindles in the heart a noble and wisely efficacious compassion. And who can be more susceptible of it than the real *Physionomist*? His compassion is of the noblest kind; for it relates immediately to the concealed, but profound misery, which he discovers in Man; misery not without, but within him. His compassion is wisely efficacious; for, knowing that the evil is internal, he has not recourse to useless palliatives; and the remedies which he employs attack the evil at the root, and destroy it.

I shall conclude this Fragment with a passage taken from the works of a celebrated Author: it seems made on purpose to be inserted in this place, and may serve to confirm or refute what has just been advanced.

‘*Momus* afforded sufficient proof of his being the God of Folly, ‘when he proposed to place a window opposite to the heart of Man. ‘Had the project been executed, the good would have been the only ‘sufferers, and for this reason:

‘Bad men, being naturally disposed to think ill of others, conceive ‘not that other men are better than themselves; and as they seek not ‘to injure one another, and have an interest to keep measures recipro-

‘cally, they risk nothing in being taken for what they are, by persons
‘like themselves.

‘Good men, on the contrary, are always disposed to think well of
‘others; and the good opinion they have of mankind so much con-
‘tributes to their happiness, that they would infallibly become misera-
‘ble, if a window, placed before the heart of Man, all at once de-
‘stroyed that sweet illusion, to substitute in its place the mournful
‘certainty that they are surrounded by villains and traitors. The good
‘then would have been most to be pitied, could the project of Momus
‘have been realized.’

Undoubtedly, Gentle Spirits! it must cost you many a bitter tear,
to discover that men are more wicked than you believed: but frequent-
ly also you will shed tears of joy, in finding them better than you once
thought, when you gave credit to the calumny which disfigured, or to
the rash judgement which condemned them.

FRAGMENT SIXTH.

PHYSIOGNOMY

THE

BASIS OF ESTEEM AND FRIENDSHIP.

PHYSIOGNOMY unites hearts: it alone forms intimate and lasting connections; and friendship, that heavenly sentiment, has no foundation more solid.

That an infidel in Physiognomy, who acknowledges no relation between the inner and exterior man, should openly ridicule my assertion, or make a jest of it in secret, would not surprise me. But to believe in Physiognomy, to be the friend and defender of it, and yet see nothing but enthusiasm or extravagance in what I have just now advanced—this appears to me incomprehensible; Yes and No are not more contradictory.

How many faces do you meet which invite not to friendship, which seem as little formed for expressing that sentiment, as for inspiring it! And are there not others, on the contrary, which bear a character of candor, of goodness, of affection, from which you cannot withhold confidence? If it be true, that the solid parts of the body indicate the measure of the powers of Man—the contours his talents—and the moveable parts the use which he commonly makes of them—and if in this combination I discover a relation to my own faculties,

ties, my sensibility, my propensities—will it not follow, that the Science of Physiognomies may be my guide in the choice of a friend? Why do certain persons please us at first sight, and still more, the more we look at them? Why do others, who are shocking at first, appear more and more disgusting, in proportion as you examine them? Finally, how comes it that those which pleased or displeased us at ten paces distance, do not produce the same effect upon us when we view them nearer?

The reason is to be sought only in the suitability or unsuitability of their Physiognomy to ours.

If I aspire after discovering in another talents, wit, sensibility, or a dispassionate and firm mind, or goodness and candor, and one of the qualities I look for presents itself to me in traits the most distinct (for it bears beyond the power of contradiction a marked character, or else there is no such thing as Physiognomy, or distinction of objects)—if then I discover it, beyond the possibility of being mistaken, shall I not rejoice in having found what I sought, and shall not my heart attach itself to the object in which I discover it?

Ye unbelievers in Physiognomy! shew me two persons intimately connected, who, animated by mutual affection, communicate to each other their pains and their pleasures, their feelings and their knowledge, their thoughts and their actions—and we shall see, whether there be between the exterior of the one and of the other any thing heterogeneous. By this I mean the contrast of straight and circular lines of a profile very prominent, and one much the contrary.

Why was not Charles XII. a favourite of the ladies? why did his valour excite the admiration of his enemies? Observe the arch which springs from the root of his nose, contemplate his martial forehead,

forehead, and you will find the expression of masculine energy, which must naturally terrify women, and captivate the affection of the soldier.

Men are undoubtedly formed in such a manners that each may find another to suit him: but every man does not suit every man; every one has his particular method of seeing, and appears in a particular point of view, in which alone he can be seen to advantage. If then I happen to discover in any one—employing, for this purpose, means the most prompt, the easiest, the most natural, the most certain, that is, studying his exterior, his *Physionomy*—if, I say, I happen to discover in him faculties, qualities, and signs which seem to correspond with the desires, with the calls of my heart;—if I breathe freely in his atmosphere—if there be nothing heterogeneous between his figure and mine, no apparent unsuitableness between our characters—a mutual attraction brings us together, and our friendship is founded upon the most solid basis. Connections which are the result merely of interest and circumstances, change together with these, and are, in miniature, what the alliances of Sovereigns are upon the great scale. It is not thus with the friendship which arises out of a *Physiognomical* conformity; it lasts as long as the *Physionomies* themselves.

It follows, That true friendship is not to be obtained by solicitation. It betrays ignorance either of the true meaning of that word, or of the human heart, to require that a person would entertain a friendship for us. I may solicit the good-will of any man, because I have a just claim for that feeling from every one who is a man; but friendship is to be granted only to those who at the same time bestow it. To ask one to become our friend, is, in some measure, to intreat him to lend us his lips, or to have eyes different from his own.

But, is no one to make an offer of his friendship, nor solicit that of another? No one can do it with discernment, but the *Physionomist*;

and to ask or to proffer it belongs to him alone—it being always understood, that we are not now treating of the love we owe to mankind in general, to our kindred, to our country, nor of any of the feelings founded upon our domestic or civil relations—but of *friendship* properly so called. Nor does the question either affect me, or any other Physionomist in particular. I speak in general of Physiognomical genius properly cultivated, in proper exercise: it alone (or sometimes also the simple Physiognomical tact, when pure and delicate)—it alone has a just right to give or to solicit friendship; it alone has a right to say, ‘We are in unison!’ and it alone is able to give expansion to the germ of the qualities which it perceives. It was from the power of discerning the heart, that the Apostles bestowed the gifts of the Spirit; and it is thus, in some manner, that the Physionomist places his aversion, his friendship, his esteem. This idea requires a little elucidation.

What did the Apostle?—He discerned the inmost soul—he discovered faculties not yet disclosed. Illuminated by the Spirit of Truth, he saw the gifts which were already resident in the Man, as the future Angel resides in him—and gave life and vigor to them by the imposition of hands, or by some other sign which warranted to the Convert what he had received, that to which he was destined. Thus the Apostle, properly speaking, conferred no gift: he only discovered a hidden treasure, which, but for him, would have remained useless. But the Man inspired by the Holy Spirit, who presented himself to the eyes of the Convert—his august aspect—his discourses, the dictates of Wisdom from above—his Works, which were an emanation of Power Divine—disposed the heart to faith. Vivified by the presence of the Apostle, and by the solemn imposition of hands, this faith disclosed the heavenly gift, and the new-made Christian received the Holy Spirit: or, in other words, the Divinity began to act in him in a different manner

manner, adapted to his organisation and to his destination. To produce this effect, there were necessary on the one hand previous dispositions of mind, on the other external circumstances capable of unfolding the hidden faculties; and the same holds, in general, of every thing that must be vivified, of every thing that is destined to act according to new laws. For every thing in the World is subject to the same regulations and the same order, that which is physical as well as that which is moral, natural effects as those which appear to us supernatural—and the same holds as to friendship. The Physionomist discovers the relations, the suitableness, which another perceives not with so much facility, rapidity, precision and certainty. He indicates them, and, after the example of the Apostle, reasons from what is seen to what is concealed. He gives nothing—he can only develop and bring to light that which already existed; and in general it is as impossible for us to give to man a new faculty, as it is to ingraft a new member into his body. That which exists in us is susceptible of culture, of improvement, of maturity, of increase; but that which exists not cannot be disclosed, nor matured, nor produced.—Thus the knowledge of what is in Man, is the discovery of his education, and of the culture of his faculties; and it is this which regulates esteem and friendship.

That which is invisible in Man shews itself in what is visible, as the Creator manifests himself in the creation. If it be not the Physionomy, then, which produces esteem and friendship, what can it be? If that which attracts us and that which repels us be marked by no sign, what then is there capable of being indicated by signs?

It will be asked, But are there no exceptions? I answer, I do not know a single one; that is to say, ‘Hitherto at least I have met with
 ‘no person with whom I desired to form an intimate connection, unless his face gave me security that I might with confidence unbosom
 ‘myself

‘ myself to him.’ And even on the supposition of my being mistaken, What can be inferred from that? Is it not always evident, that if every thing in Nature has a Physionomy, Man must have his? And consequently the man who merits our friendship and esteem, will have one which distinguishes him from those who are unworthy of these sentiments;—and if his Physionomy be distinguishable, then it will be loved.

There may be faces whose expression is that of universal love, which, like the love of God, extends to the evil as to the good, which sheds tears of joy and of compassion over the just and the unjust: with a character so affectionate, they are almost universally beloved. Such faces must be very uncommon; but I can by no means believe their existence impossible. There may be some whose expression is understood by a small number of persons only; but they entirely appertain, and occupy the place of every thing, to that small number who do comprehend them. There are Physionomies which inspire esteem and respect, without inviting to friendship—others, which inspire friendship, but not esteem—and others, finally, which unite the advantages of both.

The force which renders a man capable of acting, excites esteem; wisdom commands respect; the force which enables to suffer with firmness, respect mingled with compassion: an inclination to do good inspires affection; and each of them, namely, capacity, wisdom, strength of mind, and benevolence, has characteristic signs. Now that which inspires friendship being the effect of some one of these qualities, or of their combination (according to the character or the wants of him who is in search of a friend), must therefore be also marked by signs. It is not always from conformity of sentiment and character, that friendship arises: it is rather the effect of the relation which is found to exist between my faculties and the necessities of another,

other, between my necessities and his faculties. The more these faculties, and these wants or necessities, are inherent in his nature and in mine, friendship is the more sincere, solid, intimate, and founded upon the *Physiognomy*.

When it is purely *Physiognomical*, independent of every other relation except that of the features and the form of the face—it is indissoluble as the union of the members of the same body, which cannot be destroyed except by death, or external violence.

I am always slow to ask friendship; and I am as little eager to make a tender of it: and persuaded as I am, that, to be intimate and solid, it must be founded on *Physiognomical* suitableness, I have long formed the resolution, ‘never to grant that sentiment to any one, nor to ask it of him—let him have ever so high reputation for virtue or sanctity—unless I know him personally, or be enabled to form a judgement of his *Physiognomy* from portraits or *filhouettes* which are exact likenesses.’ And upon the same principle, ‘I exclude no one from my friendship without having seen him, though loaded with the most odious accusations, even with an appearance of truth.’

Let a man appear, and his presence will destroy the false or rash judgements which may have been pronounced against him. The best of men may suffer himself to be surprised, and commit a blameable action: he may abandon himself for a time to a criminal passion—and the wickedest of men may perform, or at least counterfeit, a good action: but he cannot change his face, at least he cannot disguise the essential parts of it, nor the form of the whole. These are not the fruit of the tree, but the root and the stem which produce the fruit; and though it be true, that the tree may be known by its fruit, it is likewise certain, that you may still judge of the fruit by the tree and the stem; but this way of judging is more uncommon. It requires and supposes, perhaps, a spirit of observation rendered skilful by practice;

but if it be possessed, it will be easy to distinguish the fruit that has been spoiled by accidental causes—the most healthy tree may be externally destroyed by insects). Thus the friend whom the skilful Phylonomist has chosen, upon the principles of his Science, will justify that choice, though it may be possible to charge him with some defects, or even some vice.



FRAGMENT SEVENTH.

PHYSIOGNOMICAL

A N E C D O T E S.

1.

THE father of a virtuous young man who was preparing to travel, said to him at parting, 'All I ask of you, my son, is to bring me back 'the same face.'

2.

A young lady who had lived almost always in the country, in whom piety and innocence were conspicuous, caught a glance of her own face one evening in the glass, at the moment when, having finished her devotions, she was going to replace her Bible, and carry off the light. Struck with her own form, she looked down, and her cheeks glowed with a blush of ingenuous modesty. She passed the winter in town. Surrounded with admirers, occupied only with frivolous objects, lost in a labyrinth of pleasure, she forgot both her Bible and her exercises of devotion. In spring this young person returns to the country, revisits her apartment, approaches the table where her Bible lay, presents herself before the glass—and turns pale at sight of her own countenance. She puts down the light, flings herself upon the sofa, then falls upon her knees, and exclaims; 'Good God! I do not know myself
' again.

‘again. How am I changed! My face bears the impress of contemptible vanity. How could I overlook it so long? Ah! it is in the bosom of peaceful retirement, in the sweet exercise of piety and beneficence, that every trace of it shall be effaced.’

3.

‘Let me die, if that man is not a rogue!’ said Titus, speaking of Tacitus the Priest: ‘I saw him, in the exercise of his function, thrice sob and cry when there was nothing to excite his tears, and ten times turn away his face to conceal a smile, when vice or calamity was mentioned.’

4.

A stranger asked a Physionomist, ‘At how much do you value my face?’ He, with much propriety, replied, ‘That it was not easy to set a value upon it.’——‘It is worth fifteen hundred crowns,’ said the person who put the question; ‘for that sum has just been lent me by one who knew me not, merely on my Physiomy.’

5.

The following anecdote is taken from a publication entitled *Eloges des Savans*: ‘A stranger, of the name of Kubisse, passing through a hall in the house of M. de Langes, was so struck at sight of a portrait which hung there among many others, that he forgot to follow us, but stopped to consider the picture. About a quarter of an hour after, finding Mr. Kubisse had not joined us, we went to look for him, and found him with his eyes still fixed on the portrait.—“What think you of that portrait?” said M. de Langes to him—“Is she
“not

“not a fine woman?”—“Yes,” replied Mr. Kubiffe; “but if that picture be a likeness, the person it represents has an infernal mind: she must be a horrid devil.”—It was the portrait of Brinvilliers, ‘the celebrated poisoner, almost as well known for her beauty, as for the enormity of her crimes, for which she was burnt.’

6.

A friend of Count T. who resides at W. waited on that Nobleman, one day, with an affected serenity on his countenance. The business of his visit being ended, he was preparing to retire. ‘I cannot permit you to leave me,’ said the Count to him.—‘That is very strange,’ replied his friend; ‘I am under the necessity of going.’—‘You shall not leave this room;’ and saying so, the Count locked the chamber door. ‘In the name of Heaven, what is the meaning of this?’—‘Because I read in your face, that you are meditating some horrid design.’—‘Who? I? Can you believe me capable of it?’—‘You are meditating murder, or my discernment fails me.’—He grew pale at these words, acknowledged that the Count’s conjecture was well founded, put into his hands a pistol which he had kept concealed, and told him the occasion of the dreadful design which he had formed. The Count was generous enough to extricate his friend from the painful situation which had suggested the criminal purpose.

7.

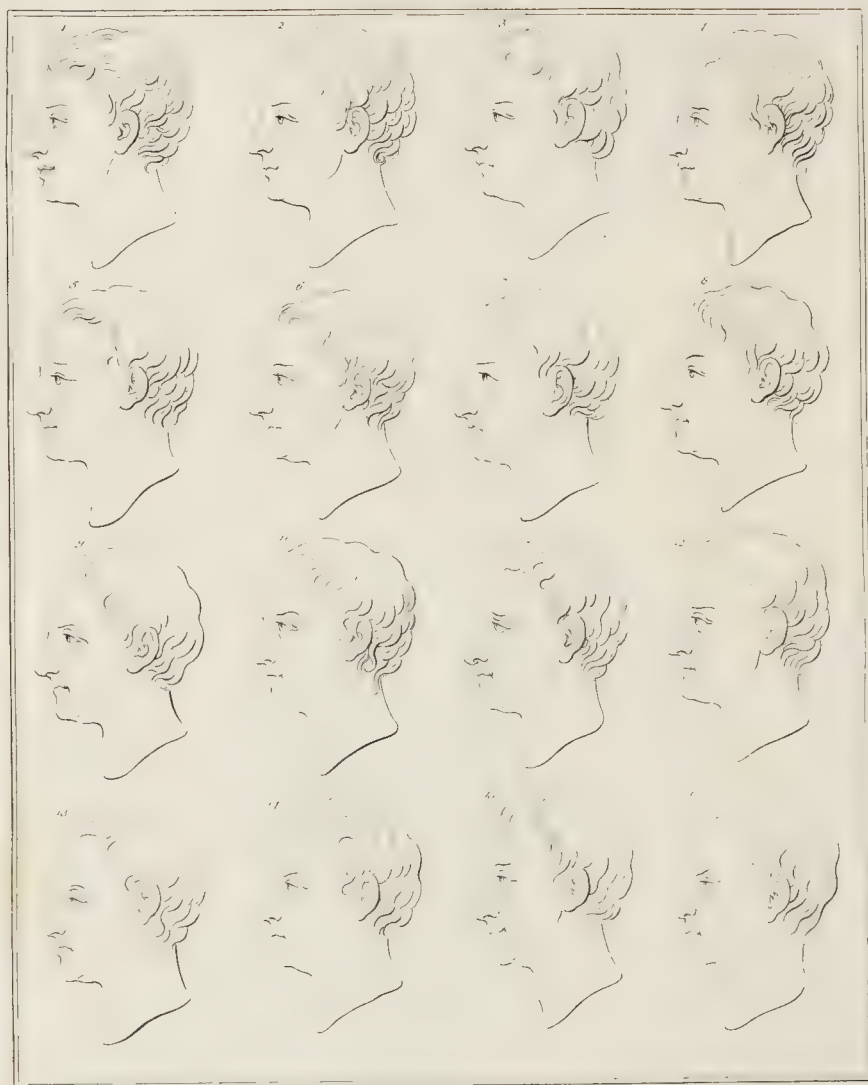
A beggar was asking charity in the street. ‘How much have you occasion for?’ said a passenger who was struck with the honesty of his appearance.—‘Ah, Sir! how can I give a name to it!’ said the poor man: ‘Give me what you please; I shall be satisfied and grateful, be it ever so little.’—‘No,’ says the Physiognomist:

‘ Tell me how much you have occasion for; and, be it much or
‘ little, rest assured you shall have it.—‘ Give me then—a shilling.’
—‘ A shilling! There it is. Had you asked me fifty guineas, you
‘ should have had them.’



FRAGMENT





FRAGMENT EIGHTH.

PHYSIOGNOMIC AND PATHOGNOMIC

EXERCISES.

I. SIXTEEN HEADS IN PROFILE.

AFTER a separate and particular examination of these profiles, it will be found, that not one of them announces great sense. This character is contradicted, either by the forehead, or the eye, or the mouth, or the chin, or the whole combination.

All the foreheads excepting 12. appear to me to indicate mental weakness; and even the one I have excepted is neither sufficiently tense, nor sufficiently curved in the part adjoining to the nose.

This weakness has a very decided character in the noses 10. 11. and 16.

It is almost as clearly marked in those of profiles 4. 5. and 15.

As to noses 1. 2. 3. 6. 12. and 13. they are a little above mediocrity.

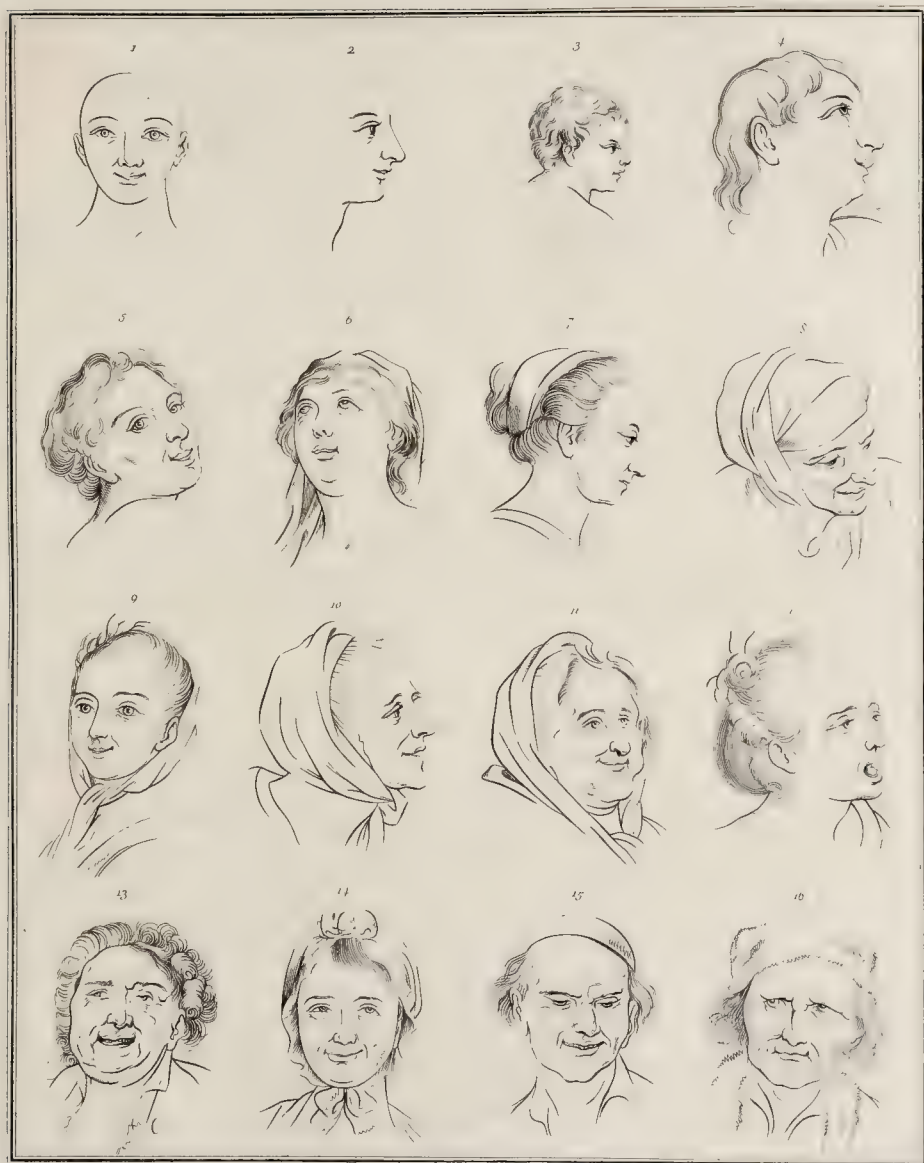
The eyes, as they are drawn here, announce absolutely nothing that characterizes genius. The 2. and, what will perhaps seem surprising, the 13. might have the expression of it, by means of a slight alteration. The 5. 10. 11. 15. 16. are those which denote the greatest imbecility of mind.

There is nothing of energy in the lower part of any of these profiles: 2. and 11. however, are a little less weak than the rest.

You may observe, in the combination of features in these faces, a want of agreement and homogeneity; and it is this which produces in every one some trait that borders on folly.

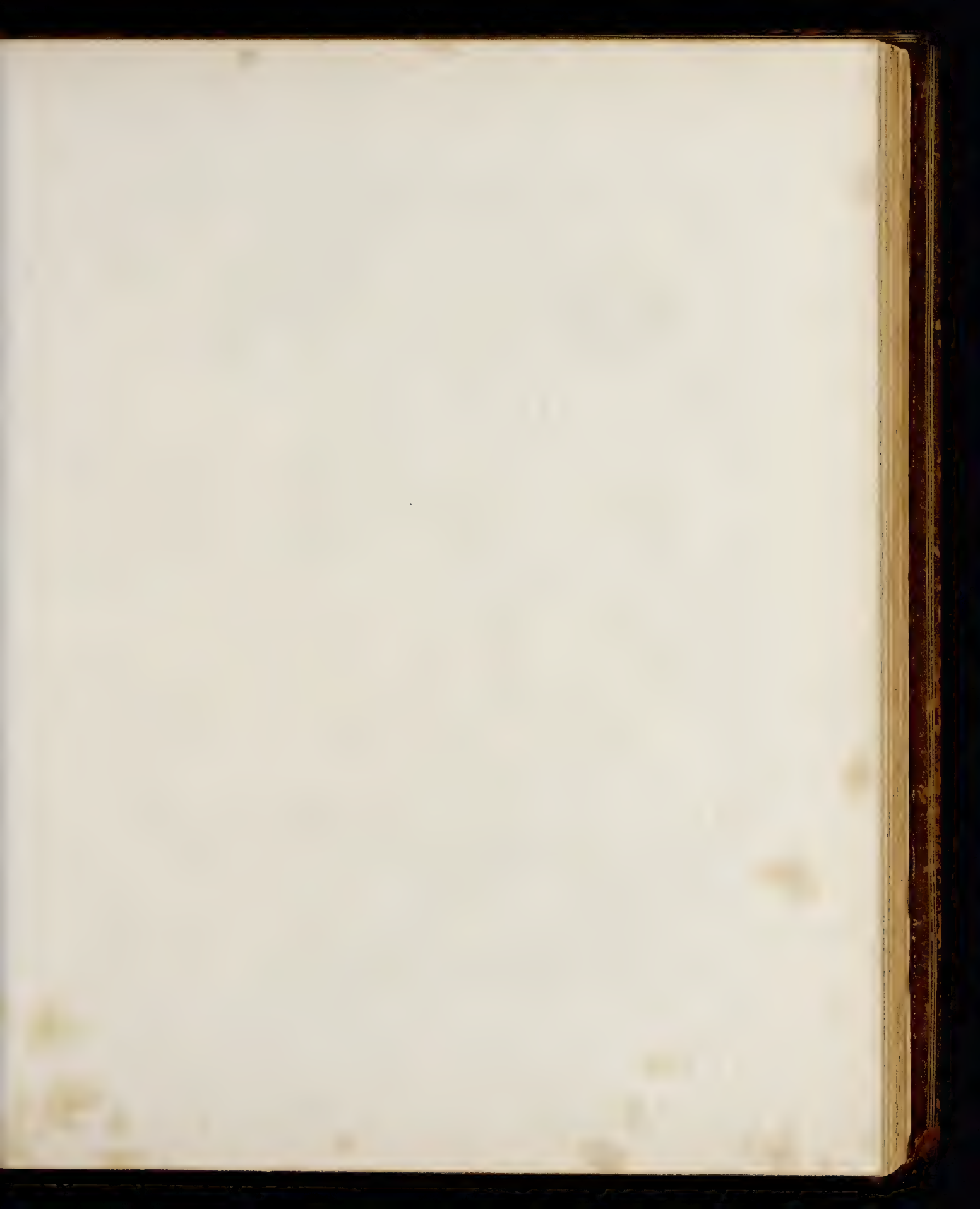
II. AFTER CHODOWIECKI AND LE BRUN. A.

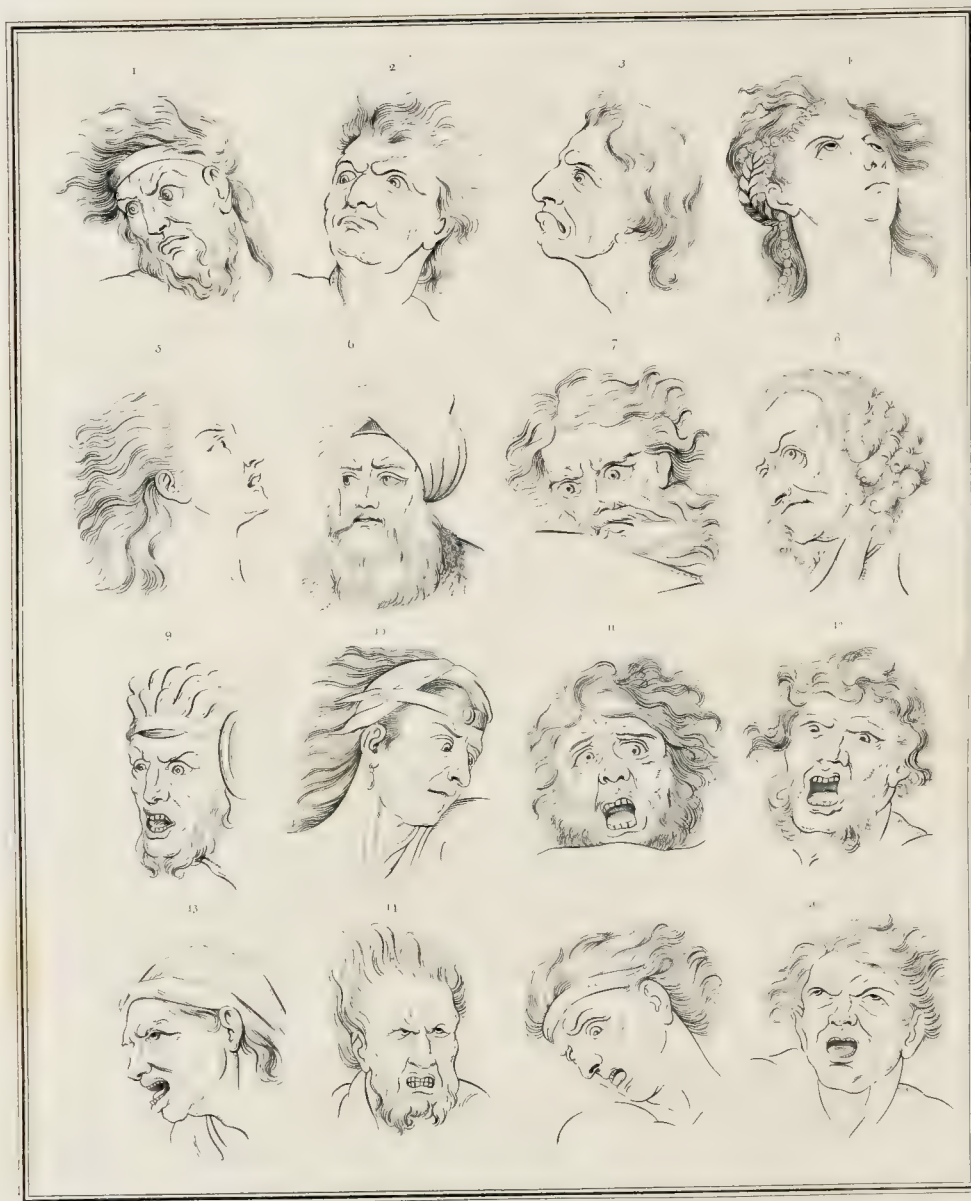
1. A changeling, who wonders and laughs without a cause.
2. The calm and reflecting satisfaction of a good man, the under part of whose face is somewhat insipid.
3. A child already anticipating manhood, whose face expresses too much attention, but not enough of softness. The calmness which resides on the lips is momentary, and belongs not to the character.
4. A devotee whose attention is strongly excited: this face has an expression of satisfaction, but it is destitute of wisdom and energy. The under part of the nose has almost a character of imbecility.
5. That senseless mouth forms a shocking contrast with the masculine character of the other features.
6. An air of astonishment and stupidity, of satisfaction, of softness. Nothing in that whole face, except the tip of the nose, bears the impress of judgement.
7. The profile of a good housewife, a lover of order and cleanliness, and susceptible of delicate sentiments.
8. The discreet and affectionate curiosity of an aged matron, active and experienced.
9. A face destitute of force and expression: goodness without elevation.
10. The forehead and nose announce something of judgement: the rest is very trivial.
11. Carelessness and sensuality. This profile suggests the idea of a gossiping old coquette.
12. The upper part of the face indicates goodness, but destitute of elevation, and accords very ill with the lower part, whose grimace expresses terror or contempt.
13. 14. 15. 16. Four faces of idiots, one of whom only, namely the 16. was naturally judicious, endowed with penetration, enterprising, and capable of perseverance. The traces of his imbecility are very slightly apparent only in the lips, and the wrinkles of the cheek, which form a contrast with the bone of the eye, which is so strongly marked.



after CHODOWIECKI & IE BRUN.







after CHODOWIECKI & LE BRUN.

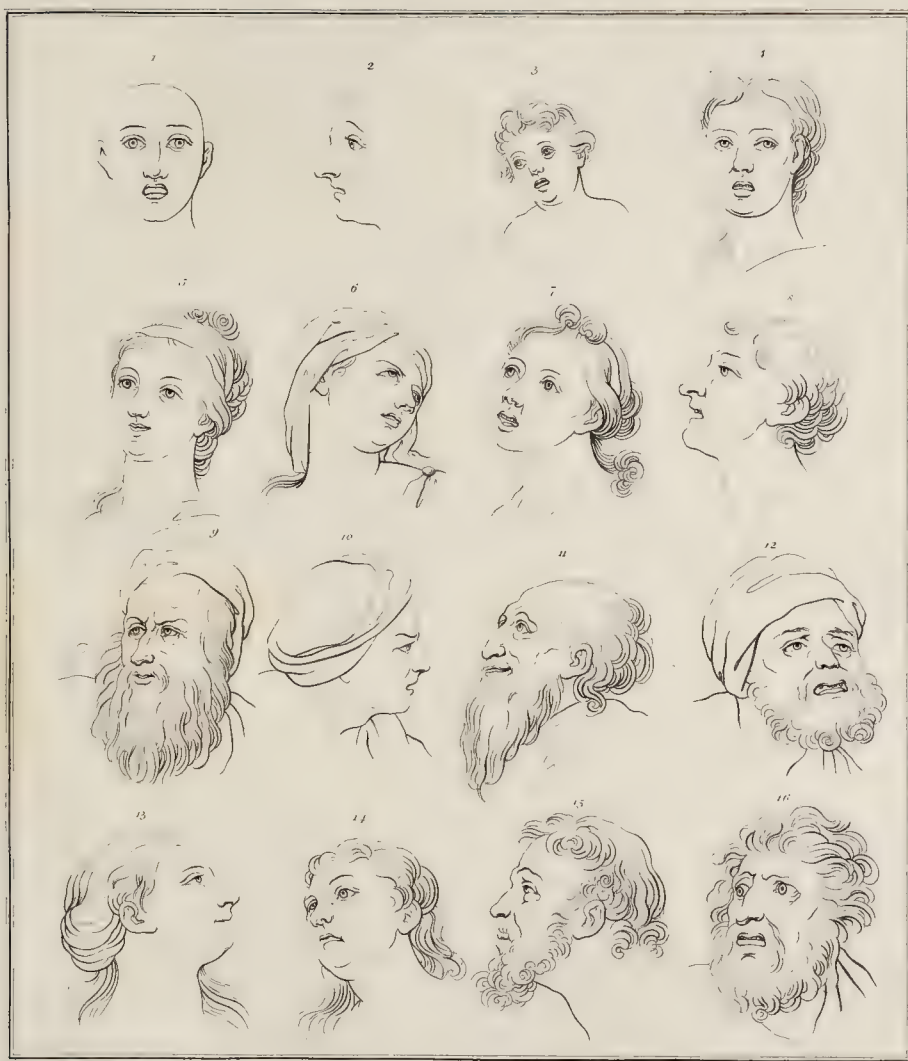
III. AFTER CHODOWIECKI AND LE BRUN. B.

Various expressions of anger and rage.

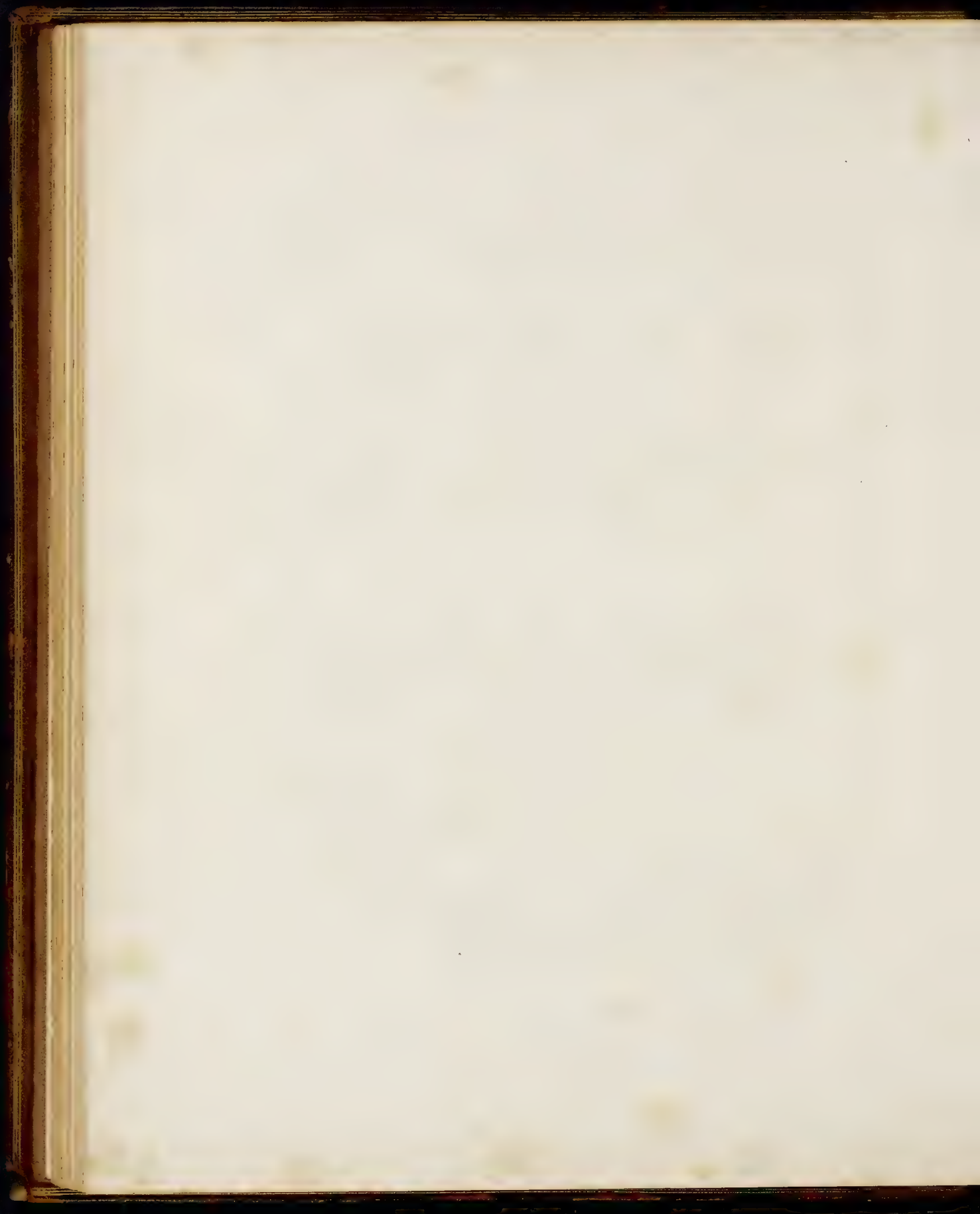
1. The under part of the face expresses nothing but stupidity.
2. The contempt and fury of a low and impotent mind.
3. The impotent rage and contempt of a madman. The madness is marked in the under part of the face.
4. Theatrical haughtiness and wrath, without force or truth: a sensual female, whose face has no mark of distinction.
5. Theatric fury representing frenzy and despair.
6. There is here neither force nor greatness: it is the expression of harsh, inflexible, imperious obstinacy.
7. A faulty mask of energetic fury.
8. The face of a man enervated, fallen back into childhood, and who has been subject to unreasonable fallies of passion.
9. An insufferable countenance: a ridiculous mixture of foolish terror and factitious rage.
10. The fury of a man whose character is passionate, low and violent.
11. The transport of rage of a vulgar man, suffering, and divested of energy.
12. The fury of an idiot under flagellation.
13. A mixture of greatness and triviality: the grimace of a fool and an idiot.
14. Is nothing but a simple mask, which presents a mixture of pain, rage and weakness.
15. The unaffected fury of a man whose mind is deranged by pain, and who had received happy dispositions from nature.
16. Transport the effect of pain, in a madman, but who naturally was possessed of energy.

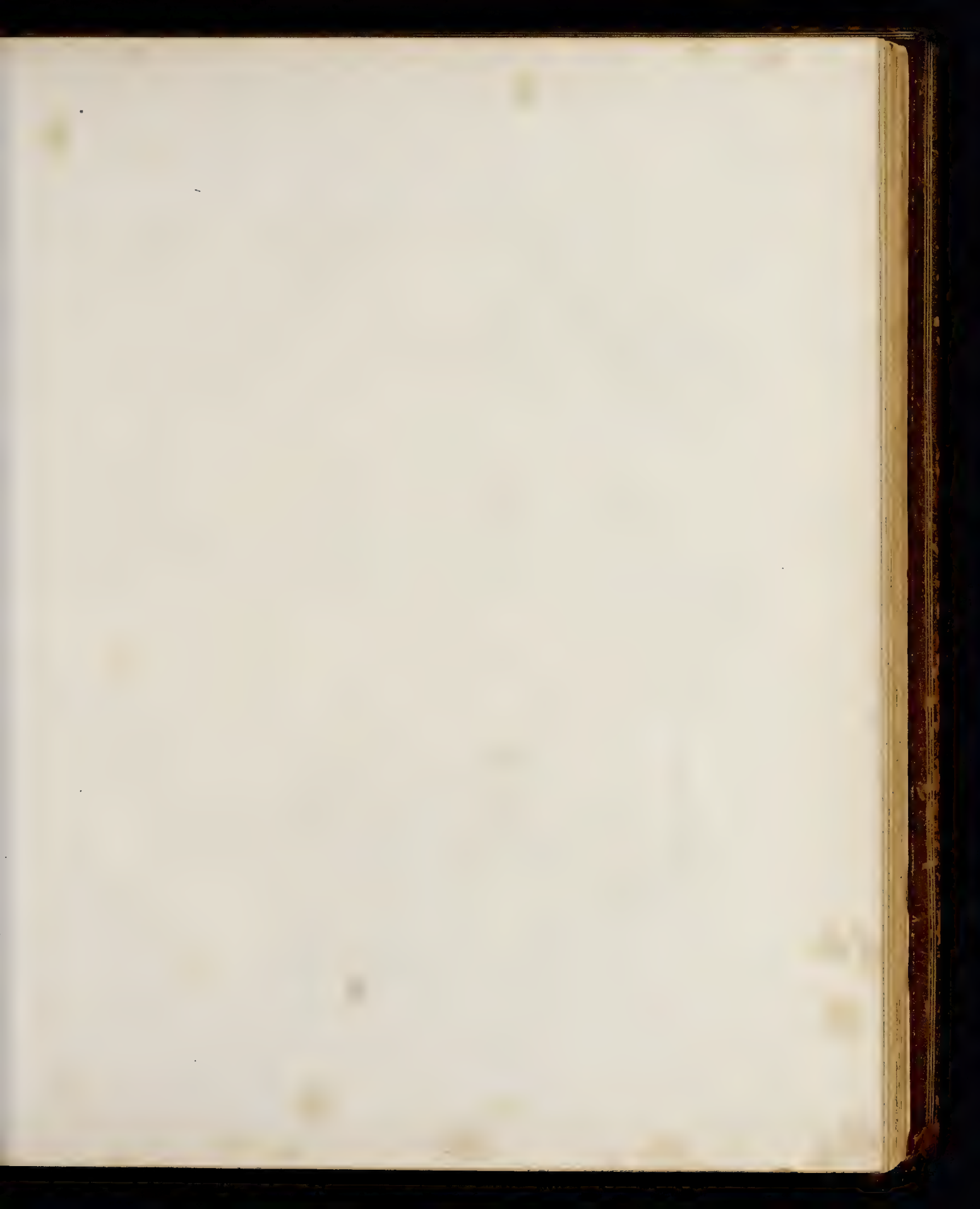
IV. AFTER LE BRUN AND CHODOWIECKI. C.

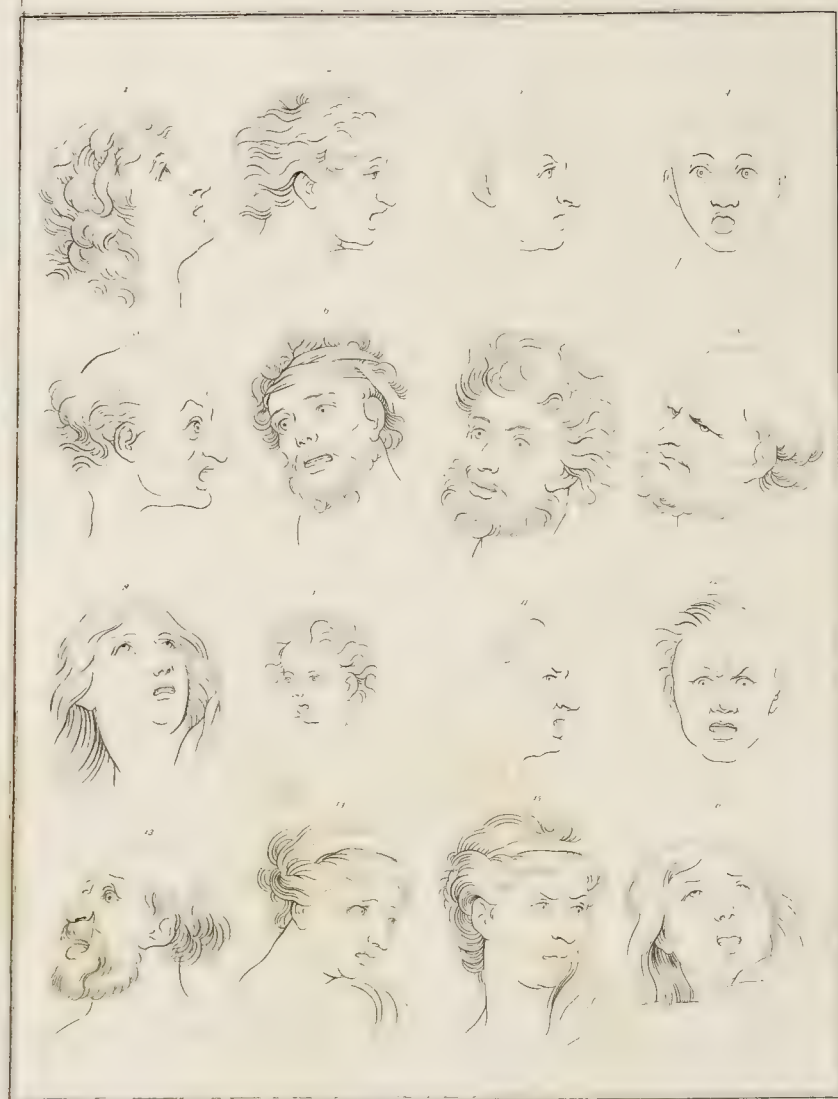
1. A head destitute of sense ; or rather a mask, wretchedly drawn, representing the most stupid astonishment.
2. The terror of a man fallen into insanity, and who once was not devoid of understanding.
3. The stupid astonishment of a child, who is not otherwise destitute of intelligence.
4. The panic terror of a timid character.
5. A character divested of energy ; a contemptible woman, a fool and a coquette.
6. The expression of pity upon the face of a person who naturally possessed greatness, but now degraded by sensuality and indolence.
7. The stupid astonishment of one born a changeling.
8. Astonishment devoid of interest, in a man sunk into insanity, but who was destined to greatness.
9. Meanness in the extreme ; an abominable mixture of cunning and stupidity. With such a face, the man is deaf to the voice of honor.
10. Meanness that excludes every noble sentiment, and which appears incompatible with the upper part of the face.
11. The pusillanimous countenance of a stupid and debauched Pharisee.
12. A character obstinate and insensible ; stupidity and knavery.
13. The face of a coquette, who arranges her plans, and supplies by dexterity and intrigue her want of beauty : she has the air of triumphing in her success.
14. Want of energy ; astonishment mixed with a certain degree of attention and interest.
15. The attentive look of an honest man, who has a very contracted understanding.
16. Vehemence and disdain mixed with terror, in a character naturally choleric and impetuous.



after LE BRUN & CHODOWIECKI.







LIBRARY OF THE UNIVERSITY OF CHICAGO

PHYSIOGNOMIC AND PATHOGNOMIC EXERCISES. 67

V. AFTER LE BRUN AND CHODOWIECKI. D.

All these faces, excepting perhaps 14. and 15. want truth and energy.

1. 2. 3. Caricatures of three heads expressive of greatness ; masks of attention excited by astonishment.

4. The mask of astonishment and imbecility.

5. The timid astonishment of an idiot, who discovers some occasional sparks of genius.

6. The stupid astonishment of a weak and vulgar mind, which has not always been deficient in point of energy.

7. The astonishment of a vulgar and injudicious man.

8. The curious attention and profound look of a violent man, but concentrated, and half mad.

9. The vehemence, grief, exertion of a being weak and sensual.

10. The terror of ignorance, on the face of a child, whose features are too much formed.

11. The upper part of the face is above the common standard; the lower presents nothing but the grimace of surprise and terror.

12. The fright and surprise of one whose constitution is delicate, and his mind feeble.

13. The terror of a man of sensuality, endowed with a considerable share of imagination.

14. Attention and terror mingled with pity : the upper part of the face is by no means ordinary.

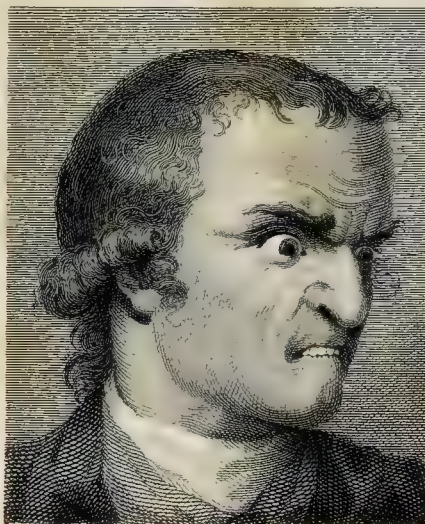
15. The expression of the same feelings, on a face which is neither ordinary nor sublime.

16. Terror and surprise : a feeble and infantine character.

VI. AFTER LE BRUN. E.

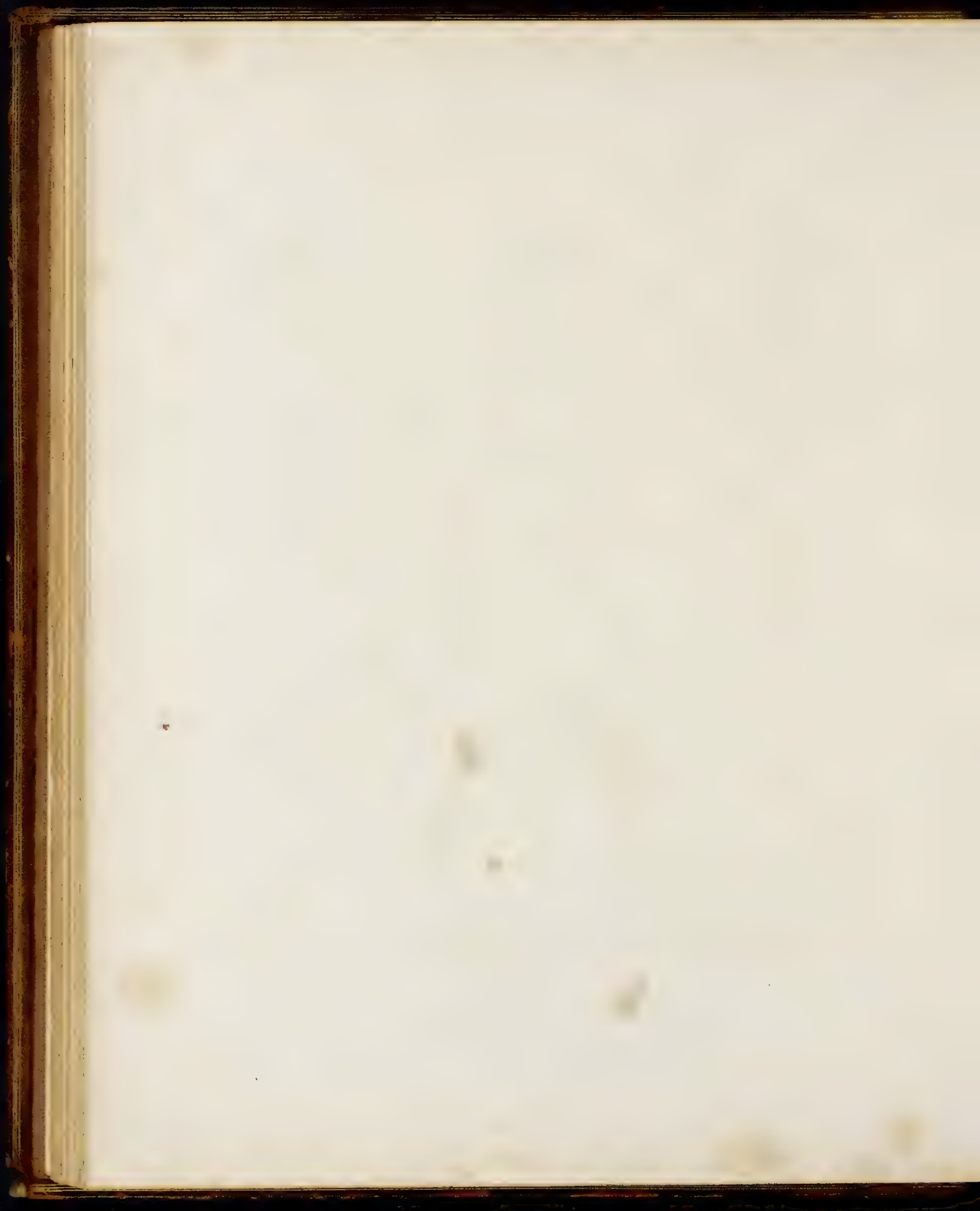
1. The caricature of a great character, in which terror is painted.
2. The forehead, the upper part of the eyes, even the nose, mark an energetic character. The grimace of the mouth is that of a man deprived of understanding, and ill agrees either with the wrinkles of the forehead, or with the form of the chin.
3. Mask of a plain face, expressive of astonishment and mute terror.
4. Eager desire, animated by hope, in a face replete with goodness, but destitute of greatness.
5. Tender devotion: a character great without being sublime.
6. Recollection of sorrow: a character approaching to sublimity.
7. The caricature of a frank and generous character. Elevation and goodness are painted in the eye, and upon the upper lip.
8. The upper part of the face is the caricature of a great character, while the lower expresses only weakness. This face has the air of one that mufes, and presents the traces of recovery from terror.
9. A look fixed, but indifferent: a weak and childish character.

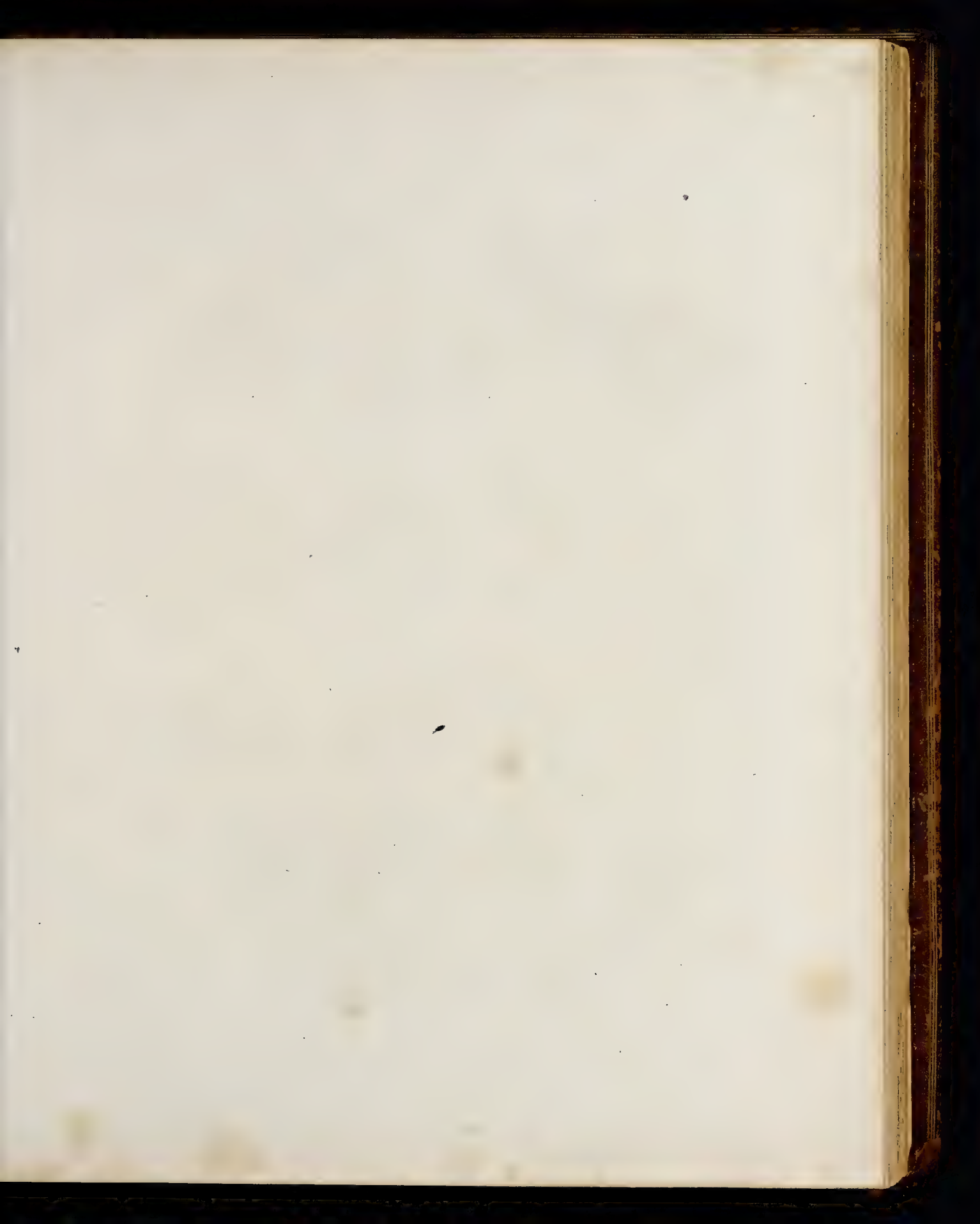
The vignette below expresses the rage of a man whose character is savage, stormy, completely wicked: he is destitute of internal energy, and disposed to advance insolent pretensions.





after LEBRUN.







after L. L. ALLEN & T. C. DODD & SONS

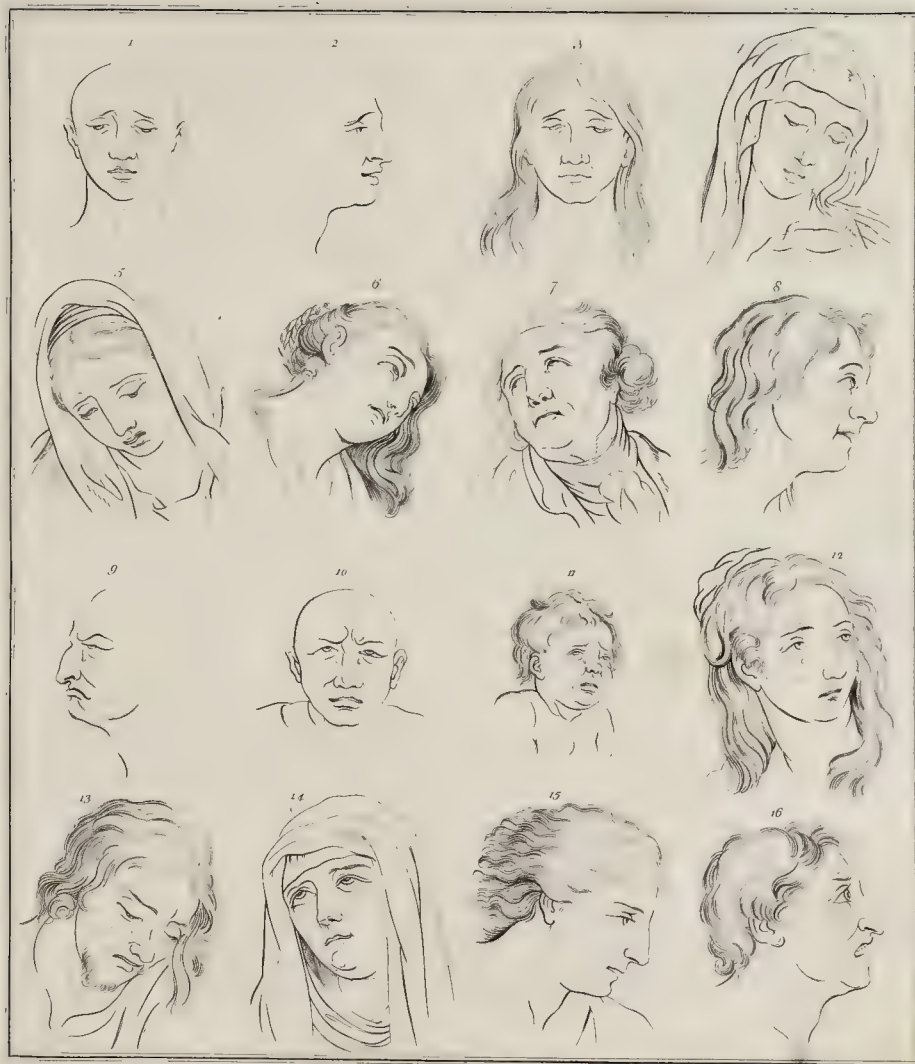
PHYSIOGNOMIC AND PATHOGNOMIC EXERCISES. 69

VII. AFTER LE BRUN AND CHODOWIECKI. F.

1. An expression of fright, joy, and stupidity in an ordinary face.
2. The upper part of the face is good; the lower is middling. The whole together is expressive of attention mixed with interest and terror.
3. The terror of a man contracted and weak in every sense.
4. The stupid attention of a vulgar fellow, whose head is unfurnished with ideas.
5. He seems to listen with the interest of compassion. The upper part of this face has a character of greatness: the lower announces feebleness and faintness.
6. A little terror mixed with pity and contempt: a weak and trivial person.
7. Caricature of a great and noble countenance; and at the same time the caricature of attention and interest.
8. Fear, terror, and vexation, in an ordinary and very weak woman.
9. Mask of the impotent contempt of envy.
10. Caricature of a person, who, without being great, distinguishes herself by an honest and serviceable character. That large eye and the little nose form a striking contrast, and every contrast is a caricature.
11. The grimace of terror on the face of a woman fallen into infamy, but who once was destitute neither of sense nor of goodness.
12. The grimace of a madman who has long since spent his force, and whom nature had destined for a lunatic with fallies of an original cast.
13. The expression of bitter disgust on the face of an ordinary man.
14. The mask of rage and contempt: a middling character, rather feeble than energetic.
15. Caricature of a changeling sunk into insanity through debauchery.
16. A melancholy madman, who had great dispositions, penetration and depth of thought; but whose mind was not systematic.

VIII. AFTER LE BRUN AND CHODOWIECKI. G.

1. A mixture of pain and sorrow in an ordinary character.
2. Excepting the transition from the forehead to the nose, there is much greatness in the upper part of this face, down to the lower extremity of the nose. The eye bears the impress of genius. The under part, on the contrary, is a perfect caricature. There is a contrast between the lips; they have not a true and determinate expression: it is easy to see, however, that they ought to indicate fear, terror, and attention.
3. The sorrow of a mind possessed of elevation and sensibility. Here, however, as in most of these heads, the nose is badly drawn, childish and without meaning.
4. Sorrow that reflects. The upper part of the face has in it somewhat distinguished, while the lower announces a character weak and ordinary.
5. Though the drawing of this head be very defective (the eyes, for example, are not equal), it expresses the affliction and pity of a being good, but weak.
6. Excess of affliction the effect of tenderness: a state on the brink of fainting.
7. Sorrow, confidence, resignation, hope.
8. Caricature of a distinguished countenance, the torment of unfortunate love.
9. The grimace of affliction, mingled with contempt.
10. Affliction and terror of a weak man.
11. The expression of grief and terror on the face of an infant too much formed, and who announces no great fund of goodness.
12. Distraction, wildness, hope, have succeeded sorrow in this face, the lower part of which announces at least weakness.
13. Profound affliction and grief in a great character.
14. A wretched caricature of a *Mater dolorosa*, who, far from possessing sensibility, is only sensual.



after LE BRUN & CHODOWIECKI.

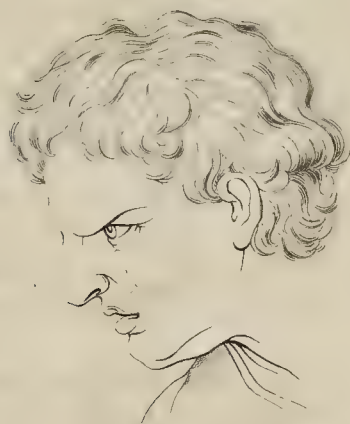


PHYSIOGNOMIC AND PATHOGNOMIC EXERCISES. 71

15. Calm and exalted grief in a great character, which nearly approaches the sublime.

16. The astonishment of a timorous and inquisitive simpleton.

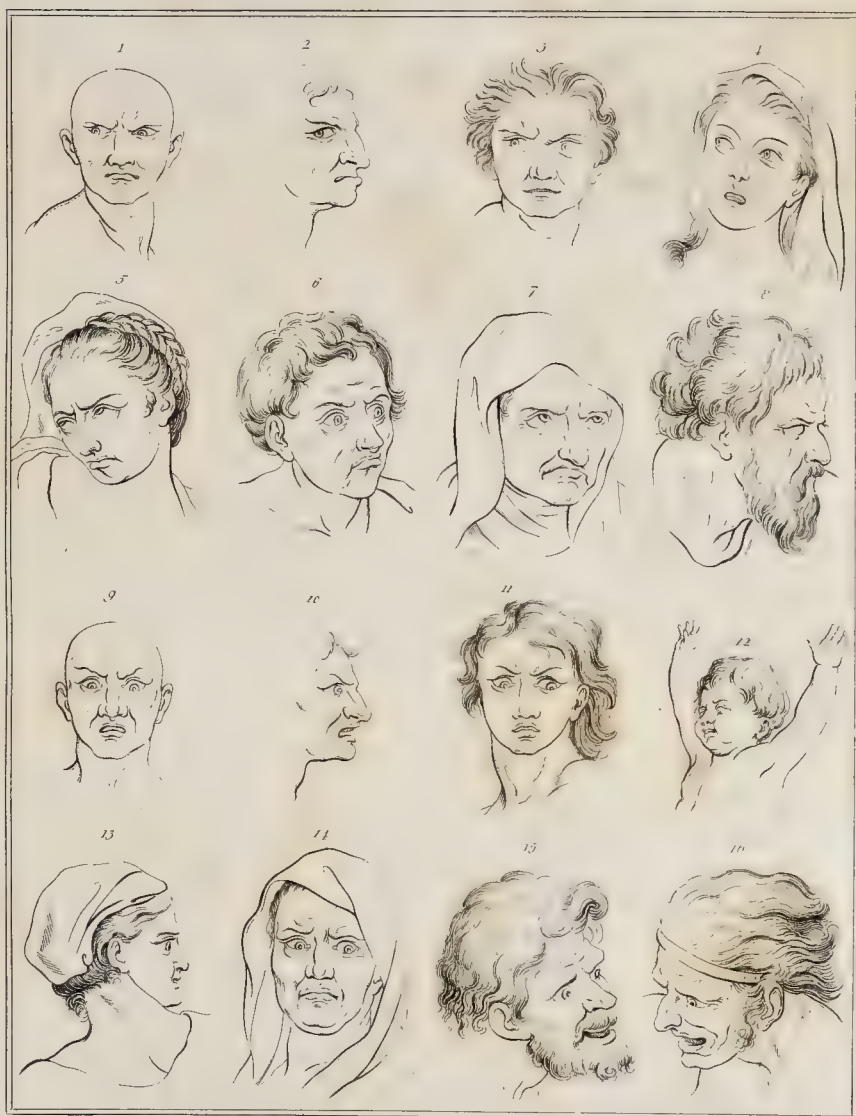
The head below is after the Original of No. V. Plate F.; but here, how much more energy and greatness!—Attention, pity, indignation against the author of the ills he commiserates, are much better marked in this face. He *can*, and he *will*. No one will easily undertake to resist him. What penetration in the eye and the nose! There is in the upper lip a kind of weakness, a perfect contrast to that strongly marked chin, and the whole upper part of the face.



IX. AFTER LE BRUN AND CHODOWIECKI. H.

1. Impotent terror and anger. The nose is weak and unimpassioned.
2. Contempt, horror, threats; a character harsh, insensible, inexorable.
3. Anger and terror in the upper part of the face: the under has almost all the coldness of indifference.
4. The wretched design of a face which expresses the terror of a mind timid and destitute of energy.
5. Exhausted rage, contempt, despair. That face could have nothing of greatness, were it in a state of rest.
6. The factitious scorn either of an idiot, but who was not one from his birth, or of a man who affects an insolent and contemptuous air.
7. The upper part of the face supposes experience, and activity in a good cause: the nose is very ordinary. The lower part, and particularly the mouth, expresses the contempt of a feeble mind.
8. The look of envy and contempt; a character harsh and unrelenting; an ordinary understanding, to judge by the under part of the face.
9. The violent condition of an ordinary man, a prey to excessive pain.
10. The terror of a man whose character is naturally energetic, though the lower part of the profile indicate weakness.
11. The terror of a man who is extremely irritable, and whom repeated frights have reduced to weakness and imbecility.
12. The terror of a child savage and violent, and who has something too masculine.
13. The masculine face of a woman obstinate and divested of greatness: terror is putting her to flight.
14. A faint impression of terror; an indolent and phlegmatic character.
15. Brutal desire in an obstinate and vulgar person.
16. Irritated and suffering, he is incapable of bearing up against the pain which torments him.

The noses in general, and especially 1. 3. 8. 11. and 14. want expression, and are badly drawn.



after LE BRUN & CHODOWIECKI





THE LAST FAREWELL OF CALAS.

X. THE PARTING BETWEEN CALAS AND HIS DAUGHTER.

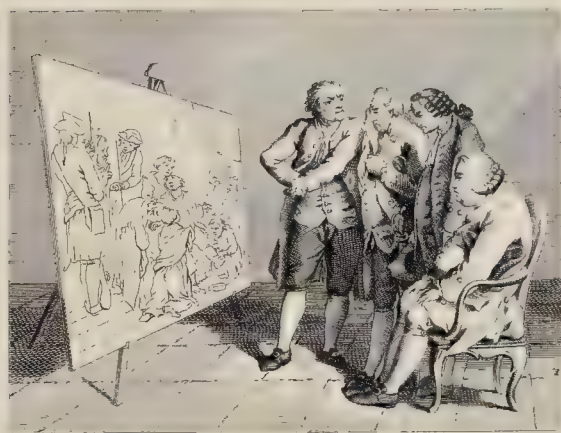
The great print of Chodowiecki, from which these two figures are taken, is, in my opinion, one of the most expressive and most perfect of productions. What truth runs through it! how much of nature! what a happy combination! Force without harshness, delicacy free from every thing like affectation, expression in the whole, and in every part taken separately—contrast in the characters—unity, harmony in the composition—and always, always truth and nature, to such a degree, that it never once occurs to the mind, that the scene, the arrangement, that a single personage, or that the slightest circumstance is imaginary.—Nothing exaggerated, and yet all is poetical! You forget it is a picture—you see the objects themselves—you feel transported into the prison of the innocent sufferer—you weep with him—you wish to throw yourself into his arms, to die with him, to die for him.—But among the beauties of that wonderful production, nothing is to be compared to the old man and that one of his daughters, who mute, and on the point of fainting, supports herself by leaning upon him. I have caused this part of the picture to be copied, enlarged, and engraved, in order to procure for some of my Readers some moments of delicious sadness.—But the copy has lost in some respects; it has gained in others. Contemplate that affecting group. Does not the face of the old man discover evident traces of that candor, that noble simplicity, that confidence in God, which dwell with innocence alone? Perhaps the copy represents still better than the original, the internal calm, the paternal goodness of the man to whom it would be impossible—good God! I will not say, to be the murderer of a son—but not to save a son's life at the price of his own:—and the face of the young woman discovers a mind possessed of the highest honor and sensibility; a daughter, a sister the most affectionate. Who ever saw such an oppression of sorrow, which borders on

fainting away, but is not as yet a complete swoon—that grief so expressive of inability to succour the beloved object—who ever saw these more powerfully represented, than in the figure of that young person leaning upon her father? The eyebrows, the eyes, the mouth half open, the position of the face, of the hands—every thing cries out: ‘I am the most wretched creature that ever existed. Is any ‘sorrow like unto my sorrow?’ Compare now the face which so well expresses dejection, despondency, with the face, ten times more eloquent still, of the venerable old man. There it was a woman—here it is a man:—there it was the daughter—here the father.—From the bottom of that heart fatigued, overwhelmed, a rill of consolation springs up: his looks, his mouth express it; it passes from them into the extinguished, the almost closed eyes of his incon-solable daughter. Rivers of tears have furrowed those cheeks; he is emaciated, bruised with grief: but a profound peace reigns there still.—‘I fear God, and have no other fear. I raise mine eyes ‘on high, from whence my help cometh. My hope is in the Lord ‘who made heaven and earth. Suffer my irons to be taken off; let ‘not that tumult, the fore-runner of death, terrify you; I mind it ‘not—I am innocent, I know it, and God knoweth it.—Be comforted: He comes to my assistance, that God who knoweth me; ‘and if with one hand he presents me a cup of bitterness, with the ‘other he supports and strengthens me.’ For my own part, I clearly read these words on that face, in which innocence, goodness, grief have blended their several impressions. I see in it that father, who always was a father—I see in it the man who could say as he was expiring on the wheel: *O God! forgive my Judges; I am innocent!*—the man who was worthy of suffering, pure from the horrid crime for which he suffered, unheard of torture; and of being the victim who must save in future ages millions of innocent persons—a victim, who shall

PHYSIOGNOMIC AND PATHOGNOMIC EXERCISES. 75

shall appear to us in the world to come irradiated with a glory, invested with a form, which no pencil on earth could trace, and which the genius of no poet is able to describe.

We shall add nothing to the vignette which follows: you may discover in it the four temperaments, from the different impressions produced, by the same picture, on these four personages.



XI. FOUR HEADS AFTER SCHLUTTER.

Four great characters in a state of suffering. They do not suffer like feeble beings, who are incapable of resisting pain; they have combated—but the victory was above their strength. Warriors rendered hardy by fatigue, accustomed to surmount obstacles, they braved dangers the most tremendous.

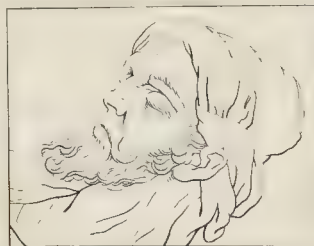
1. The upper part, down to the middle of the nose, borders on the sublime: all the rest still possesses greatness, though mixed with harshness.

2. A face neither great nor sublime; but which, however, if you except that vulgar mouth, is not quite ordinary. The pain expressed by the mouth and forehead has not the character of greatness which distinguishes the forehead and the eye of No. 1.

3. This is not death entirely, but the pain which immediately precedes death. The tip of the nose is a little defective. That excepted, the face is the face of a hero.

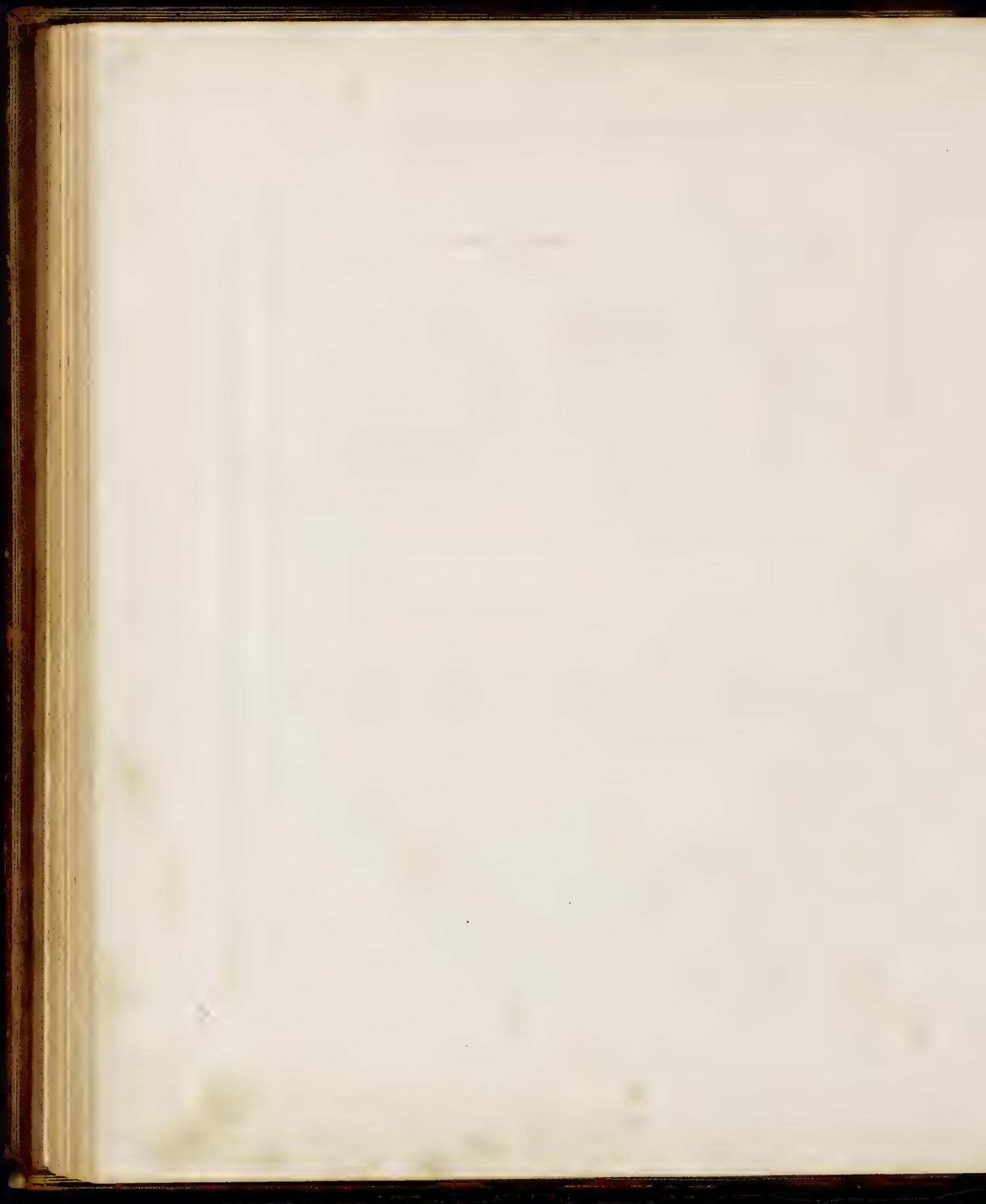
4. Pain insupportable in a man judicious, firm, and possessed of self-government, but deficient in ingenuity. The nose belongs to an excellent character.

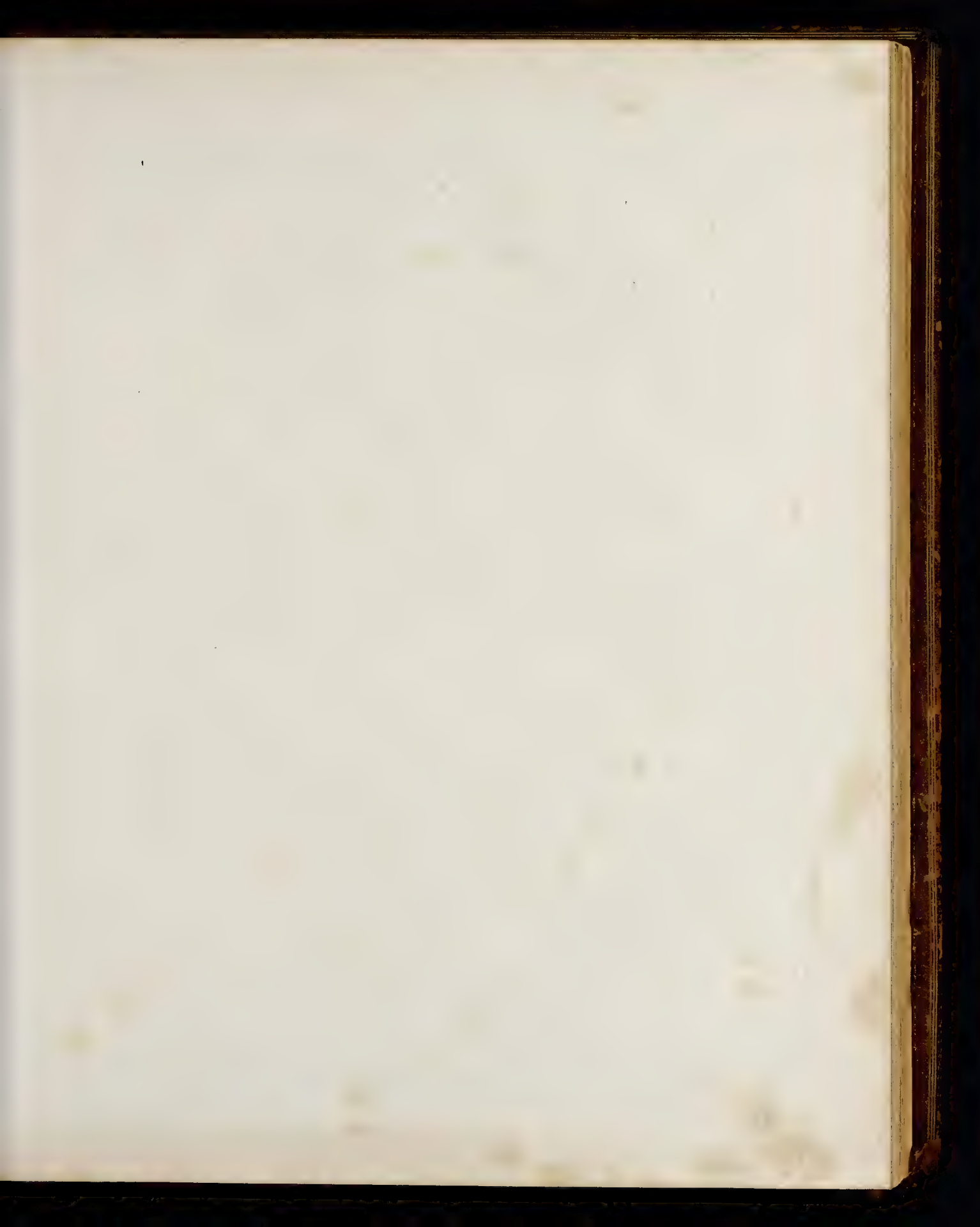
This head of Saul, at the moment of his being struck with light from heaven, and hurled down to the ground, wants dignity, but indicates great faculties.





after SCHULTER







after P. MIGNARD.

XII AFTER POUSSIN*.

Poussin, animated with the spirit of Raphael and the Ancients, has thrown into almost all his characters much energy and greatness: these qualities are discernible in the copies of his pictures, even in those where the outline alone is given. The beautiful group here presented is a proof of this.

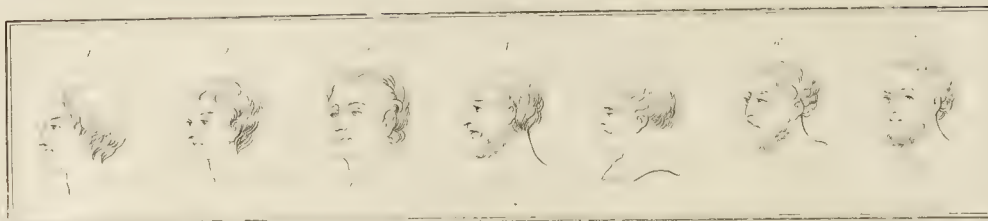
The most elevated figure is that of a man full of courage, but who, seized with compassion and terror, is ready to faint away: his gestures already indicate the approach of a fainting fit.

There is much more energy still, more resolution and presence of mind, in the figure which supports the two persons who are struck with the pestilence. He is a person of a firm and trusty character, in whom you may safely confide, but whom you must take care not to irritate or treat indelicately. Though he be not susceptible of real tenderness, his candor and steadiness would render him a valuable friend; while his courage, his vigor, his inflexibility, would make him a formidable enemy. He is deeply affected, but compassion deprives him not of ability to lend assistance.

The head of the fainting Surgeon is too incorrectly drawn to admit of our saying any thing about it, save only, that the forehead and nose present traces of a great character of the middling class—that the disgusting grossness below the chin by no means corresponds with the forehead—that the mouth and eye express fainting extremely well.

The character of the woman ought not to be thrown into the lowest class—it is neither great nor little: it possesses some dignity, but is expressive of neither vigor nor genius.

* The ingenious Author is mistaken in ascribing this group to Poussin. It is copied after a picture of P. Mignard, known by the name of *La Peste*: but Mr. Lavater's remarks upon it discover his usual taste and judgement.



1. Goodness, simplicity, weakness. The closeness of the nose to the mouth is a mark of imbecility in faces of such a form as this. The hind-head announces much capacity, and corresponds not with the profile.

2. The upper part of the face has something noble and sprightly; the lower is destitute of expression.

3. Candor, good-nature; a character peaceful, modest, sincere, exempt from passion—but weak.

4. Timidity, restlessness, inconsideration, with a very slender degree of capacity or talents.

5. This face announces somewhat more understanding, and inspires more confidence than the preceding. That little flat nose, and that half-opened mouth, have an expression of timidity; the great chin, and every thing else, indicate an honest and unsuspecting character.

6. The forehead characterizes a moderate degree of judgement; the eye, noble passions and a species of greatness; but the nose is ordinary, and that wry mouth, the drawing of which is incorrect, indicates weakness.

7. The head of a man of genius incorrectly drawn. Nature had formed and designed it well; and if it is not what it should be, the blame must be laid on circumstances: the mouth at least seems to indicate this. It is particularly from the right eye, and the eyebrow of the same side, which is placed too low, that we discover this head to be incorrect.

XIV.

1. The upper part is almost great. The middle and lower are weak, but with an expression of goodness and candor.

2. You discern at once in the lower part of the face, from the eyes down to the extremity of the chin, a character of sensuality, exempt from malice, and a changeling from the womb, but not entirely depraved.

3. The forehead and mouth have a slight expression of good sense; but it is impossible to overlook the imbecility which is apparent in the nose, the eye, and the right eyebrow.

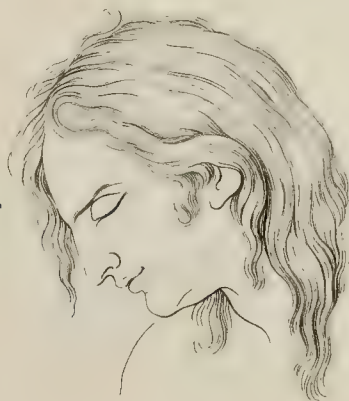
4. The forehead and nose are ordinary. The eye is greatly superior; the upper lip is filly and vulgar, the beard sensual.

5. A vigorous temperament. The upper part of the face possesses some dignity, but the under lip gives an air of stupidity to the lower part.

6. A character firm, faithful, invariable, at once noble and inflexible. Through the incorrectness of the drawing, however, this face exhibits some marks of weakness.

7. If you except the nose, the drawing of which too is defective, this countenance is firm, steady, manly, close, and not easily to be moved.

The head below bears the impress of religious veneration; but the forehead is too much elevated, the tip of the nose too blunt, the under lip and chin have too little significance, and their contour is too much rounded, to permit the expression of the whole to reach the sublime.



XV.

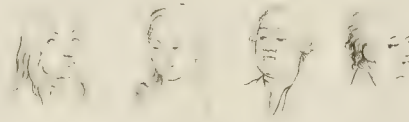
1. The face of a man serious, prudent, moderate, inclined to suspicion, not easily to be deceived, capable, however, of a prompt transition from reason to folly.

2. A character in which goodness, gentleness, dignity and innocence are predominant; but too liable to the seduction of dangerous, if not criminal, complaisance.

3. The character of a man of vehemence, harshness and insolence; exact, punctual, and prudent even to mistrust—without being always under the government of sound reason.

4. The face of a man cunning in the extreme, dexterous in the discovery of secrets, and capable of gaining his end by indirect methods; without deviating, however, into the path of falsehood or wickedness: he is judicious, serviceable, active, and too intelligent to become a dupe.

The two heads of the vignette below, essentially different in point of character, are neither of them, however, mean or ordinary. The one that is placed behind expresses most complaisance; the other, more firmness and resolution. The piercing look of the latter, that eye so strikingly marked, the large nose, that mouth and chin, denote a man of singular probity and energy, but somewhat haughty, and with whom you must not venture to tamper. The profile whose forehead is covered indicates ingenuity, eloquence, benevolence—with a slight tincture of vanity.



XVI.

1. A singular mixture of wisdom and weakness. The form of the head, the position of the forehead, and the nose, seem to indicate a sagacious character—yet it is impossible to bestow on that face the esteem which true wisdom commands.

2. That downcast look, if you except the lower contour of the nose, expresses attention strongly supported, and wisdom far superior to the figure which precedes it.

3. That ordinary and sensual countenance was not naturally stupid, but it has been neglected and left uncultivated. There is something in the mouth and in the eye which affords a presumption of natural talents.

4. The upper part is not absolutely vulgar; but the under denotes a weak character, a heart cold and unsusceptible of kind affections.

What dignity in this figure after Raphael! What simplicity in that air of attention! The forehead, the nose, the mouth and eye, the mien, the attitude—are all expressive of a character sage and given to reflection, which does not, however, reach the sublime.



XVII.

1. Is the head of a man of genius half mad. Were the nose more prominent, the upper lip brought rather forward, the chin less rounded and more distended—they would correspond better with the fore and hind head, which bear infallible marks of genius.

2. This head, which is not in other respects ordinary, preserves a certain air of childishness, and betrays a disposition to pleasantry and playful mischief.

3. Is a true Capuchin countenance, and of a good sort. The nose is not ordinary, and the whole head in general indicates a character, not of greatness, but of firmness and ability.

4. We have here an expression of weakness, so much the more difficult to be determined, that this profile is not an ordinary one, and that you are under the necessity of allowing it a certain degree of dignity, probity, courage, and firmness.

5. Here is one of the faces whose simplicity rises almost to the sublime. You read in it a clear and sound understanding, but not sagacity properly so called, nor the spirit of analysis: it likewise indicates a character of integrity, and solidity of judgement.

In the figure below, weakness, presumption, insensibility—but it needs no commentary.



XVIII.

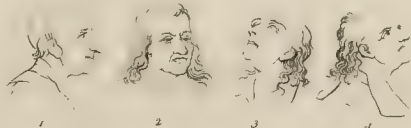
1. The caricature of a face cunning, artful, eager, cold, indifferent, yet curious and assuming. It presents that air of filliness, only from the defectiveness of the drawing.

2. Little eyes, with a nose of such length and breadth, and a wry mouth, lead us to presume a character extremely contracted, and a mind hardly susceptible of cultivation.

3. 4. Pensive contemplation, without energy and without an object. Both of them announce good natural dispositions, and in this respect deserve a preference to the two which precede them.—3. without being great, is by no means a man of the lowest order.

5. The upper part of the face almost possesses something of greatness, or at least of dignity: the lower indicates good-nature, but meanness.

The head below had been formed for wisdom, but is left unfinished. The forehead has almost the impress of genius. The eyebrows and upper part of the nose, the left eye, the mouth considered apart, the outline from the right cheek bone down to the extremity of the chin—all these promise consummate wisdom, depth of understanding; but this is contradicted by the tip of the nose, the upper eyelid, and an undefinable something about the mouth—and which must be ascribed, perhaps, to its position, which is too oblique relatively to the rest of the face.



XIX.

1. Low superstition, with a tendency to intolerance: this person, without ranking among the very narrow-minded, is incapable, however, of acquiring very extensive knowledge.

2. A countenance sly, but composed, and which has nearly an expression of goodness. To faces of this sort is annexed the tact which serves to unmask the hypocrite.

3. The terror of a man weak and seized with madness, but who was not naturally destitute of sense.

4. The face of one born an idiot, but good-natured. Abstracted from the other features, I discern at once in the forehead, and the exterior outline from the tip of the nose to the lower extremity of the neck, evident marks of imbecility.

5. A mixture of harshness, malignity, and childishness. The last has its seat in the contour of the forehead—the malignity in the eye and mouth—harshness in the under lip and chin.

The annexed profile, degraded by the hand of an unskilful artist, is that of a distinguished face, capable of forming and executing great projects. The eye and the nose, which indicate very uncommon ability, required a forehead not quite so short, and more firm, and less softness in the lower part of the face.



XX.

1. The Physionomy of a man of integrity and courage, in whom you may confide; but at the same time an ordinary face, destitute of sagacity and elevation. The want of greatness is particularly visible in the point of the nose.

2. The face of a grovelling, fordid, cunning wretch. Though he be at present a very contracted being, his natural dispositions rendered him abundantly capable of instruction. Without being positively wicked, he is become contemptible through weakness and want of cultivation; and, in his actual state, presents a total want of honor and of internal energy.

3. Impotent coquetry. The eye is strongly expressive of passion—the mouth, of weakness bordering on folly.

4. This face is neither great nor energetic—but it indicates a man possessed of considerable talents, susceptible of taste and instruction, capable of reflection, without the power of profound investigation.

5. The forehead, if I may use the expression, has not yet arrived at full maturity; and, considered with relation to the mouth, is not sufficiently furrowed, is too childish. It is unnecessary to observe, that this is the profile of a changeling, indolent and good-natured: the imbecility is chiefly resident in the under lip, which advances by far too much.

Below I present a head after Holbein, which expresses the profound and concentrated sorrow of a feeling, generous, and powerfully energetic mind. The forehead and nose particularly characterize the man of thought.



XXI. ATTENTION WITHOUT INTEREST.

This profile has the appearance of a greatness, of which however it is destitute; though, on the other hand, it is not quite ordinary.

It seems to listen with an attention in which there is a mixture of astonishment.

The attitude of the head characterizes tolerably well the action of listening: the eye expresses it still more; and that mouth half open, most of all.

But I discover in it neither sagacity nor real interest.

Though it be easily discernible, that the Designer meant to shun all littleness, and aimed at a greatness the image of which presented itself confusedly to his mind, it is not more difficult to discover, that he wanted soul, and was incapable of expressing the energy of feeling.

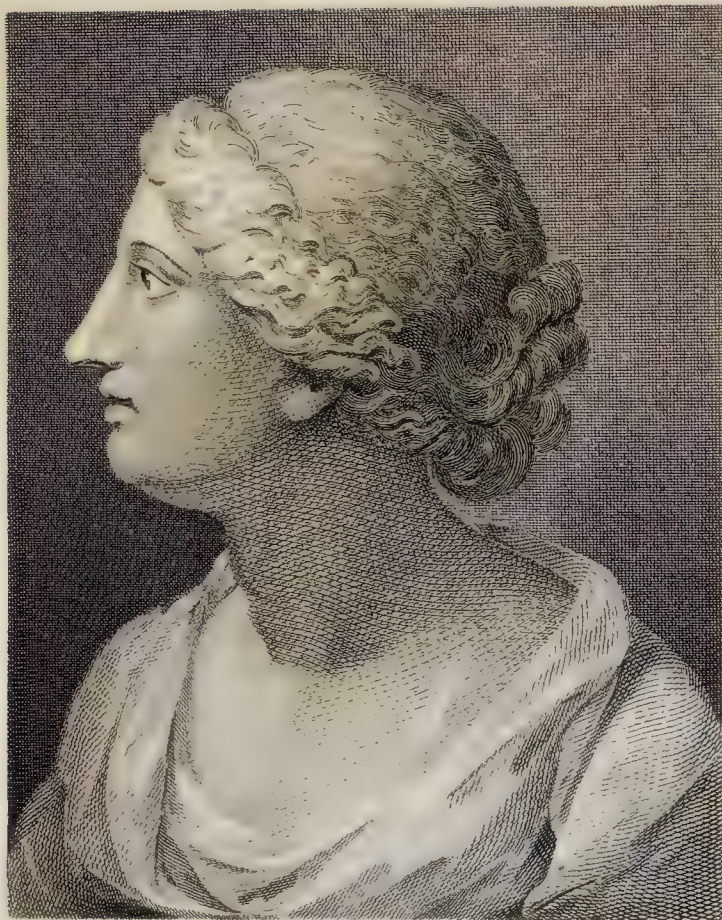
This face has neither the expression of calmness, nor that of strong passion. I see in it emptiness rather than tranquillity—and astonishment unaccompanied with interest.

The forehead, considered apart, is not destitute of dignity: the nose too, taken by itself, possesses much greatness: and yet, comparing them together, the experienced Physionomist will perceive a want of harmony, and a degree of weakness, especially in the transition from the forehead to the nose.

I am no less shocked at the disproportion between the length of the nose, from the eyebrow, and the shortness of the space between the nose and the mouth; a disproportion which produces the impression of weakness.

The under chin is too clumsy—it is the caricature of a beautiful chin—it wants both dignity and delicacy.

This figure at the same time furnishes a proof, that mind is not always to be found in every thing that passes for beautiful, that has an air of the antique, and approaches to the Greek form. In order to our being pleased with a face, and feeling attachment to it, there must be united in it proportion, and an obvious expression of internal feeling. If it is incapable of being moved, it will produce no emotion.



ATTENTION, without (real) Interest .

The English Artist thought it necessary to improve upon the Original of this Print in point of drawing and effect but has preserved the Character in order to support the Authors remarks. The under class he thought him self at liberty to correct as it has little to do with the general expression.







XXII. SIX HEADS.

There is no one of all these heads in which there is not apparent a certain degree of weakness, either something too much upon the stretch, or a defect in point of harmony.

1. 4. and 5. are naturally weak and stupid.
2. Was endowed with happy intellectual faculties. 3. announces only a very ordinary head.

The forehead of No. 6. is one of those which indicate an easiness of transition from genius to madness. The under part of the nose, the eye, the mouth, and the chin are very ordinary. You perceive, at the first glance, springs too violently distended.

Profile 5. is strikingly trivial: the eye is visibly absent and inattentive: the mouth, and especially the under lip, accompanied with a chin so blunted, perfectly suit a forehead so vulgar.

But the second of these heads deserves particular attention. I think I see in it the traces of an unfortunate love in a person sensible of her own value, and who still cherishes a tender recollection of the beloved object. This face was much better designed by Nature than its companion No. 1. the imbecility of which is particularly visible in the traits adjoining to the mouth.

4. Was scarcely susceptible of cultivation: when a forehead and nose such as these are found together, they always indicate the nothingness and obstinacy of weakness.

3. In the whole of this face there is no one feature strongly marked, and yet it is difficult to determine the signs which indicate its weakness.

XXIII. HENRY IV. AFTER CHODOWIECKI.

Of all these heads, there is not one that exactly represents Henry IV. but in the whole together you find him to a certain point. It was a difficult undertaking to represent a great man in sixteen different situations, almost all imaginary. Who could flatter himself with succeeding but once in tracing a resemblance worthy of the original? The portraits of great men are ever unfaithful, whether drawn with the crayon or pencil, in a panegyric or a poem: the too much and too little always produce caricatures, and still more a palpable disproportion between the good and the bad, the great and the little, of which their image is composed. It is impossible to express that which properly constitutes their true greatness: the primitive fund, the main spring, the instinctive principle which determines and embraces the whole; the particular demand of their character, the *primum mobile*, the directive notion, the medium through which they view objects; all this is too much individual, too *unique* in its kind, belongs too much to the province of spirit, to be conveyed by the graver or pencil, by phrases or poetical images. All that can be said or drawn of a man really great, will never be any thing more than the solid mask of his face or of his character; especially when, reduced to copies, there is no opportunity of seeing and studying the Original. Perhaps we have before us but the fortieth copy of the face of a great man; and it is undoubtedly certain, that the best of them would still leave much to be wished.

We are not therefore going to pronounce judgement upon the man, but upon the masks of him here presented: then we will say, ‘How great must the Original have been, when these feeble copies, which represent him in situations the least advantageous, convey nevertheless evident traces of his greatness!’

Is it possible to look at 1. Henry IV. asleep, 2. Henry IV. dead, 3. Henry IV. astonished, without feeling ‘that we have under our
‘ eye

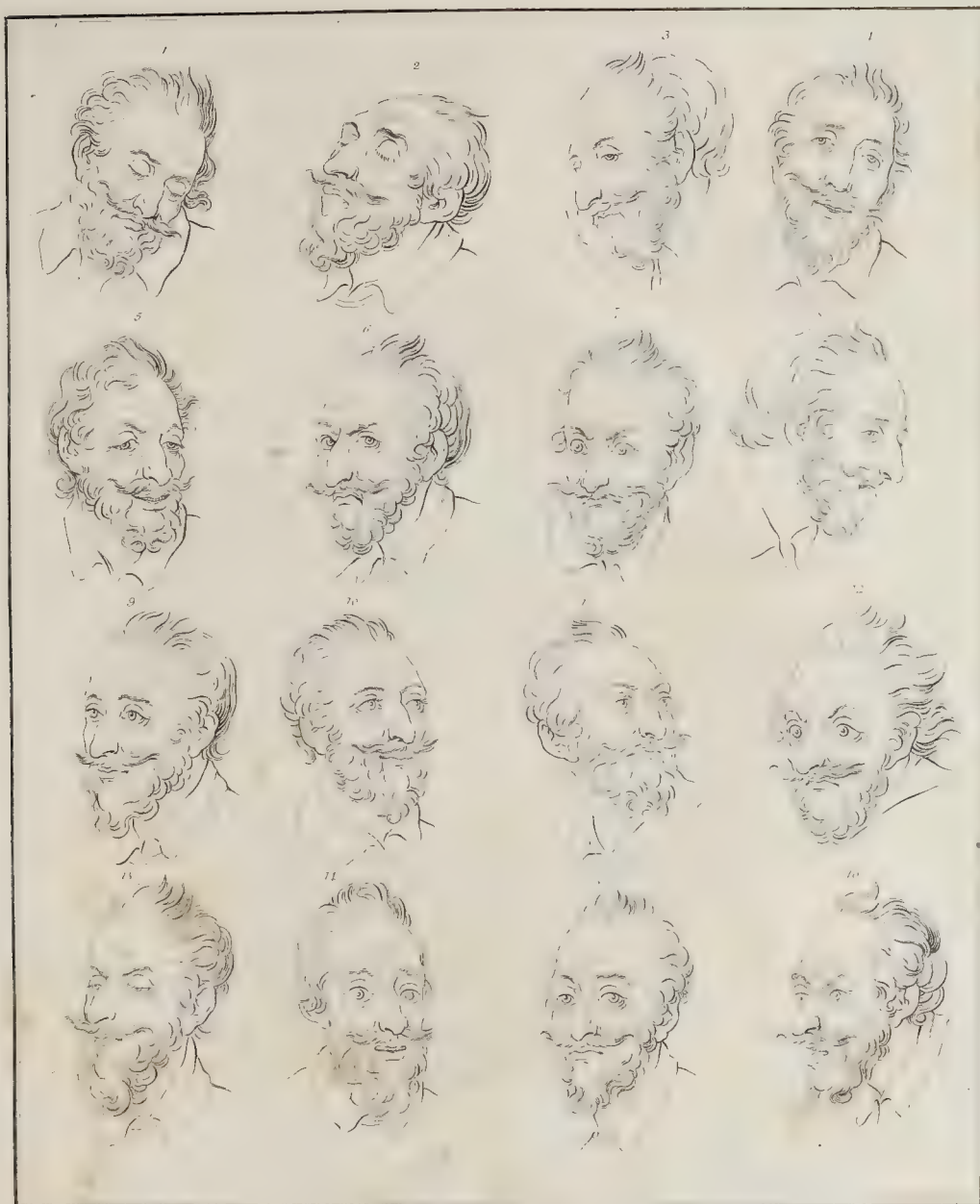


PLATE I.





HENRY IV.

KING OF FRANCE AND NAVARRE.

Published at the Author's Expence, 1788.



‘eye more than an ordinary man?’ A heroic tranquillity and firmness hover over that countenance. He is ‘the Lord’s anointed,’ against whom you put forth your hand at your peril.

Even in examining the faces 4. and 5. that is to say, Henry IV. such as he would have been in a state of imbecility or intoxication—in which the moveable parts, the eyelids, and especially the under lip, are relaxed and sunk—it is impossible to refuse to the solid parts, and the contours, admiration and respect.

The real Physiognomist will render homage to the forehead and the nose, while he fixes a look of regret on the voluntary degradation of the muscular parts, which form a contrast so striking with the solid.

The vexation mingled with disdain expressed in mouth 6. is ill suited to that energetic face, though it be in a better style than the expression of the same kind of which we have already taken notice.

7. This countenance represents terror and rage, but expresses at the same time the energy of a hero. The forehead has not such an air of grandeur as those of faces 3. 5. and 11.

8. Indicates a degree of fear, of imbecility and relaxation.

9. The exterior outline from the hair down to the beard is blunt to insipidity, which considerably diminishes the expression of energy and greatness natural to that face. In other respects, an attention reflecting and somewhat restless is the character of it.

10. Here it is the under lip which weakens the expression of greatness; but this is the face of a man courageous, prompt, active.

11. Is superior to the preceding, among other reasons, on account of the thickness of the upper eyelids. Only the curve of the nose near the left eye, being a little exaggerated, gives it a certain air of vulgarity. The mouth and chin, the design of which also is incorrect, are ill assorted to the character of greatness which resides in the upper part of the face. The whole together seems to express an attentive and firm look, expecting the issue of a great enterprise.

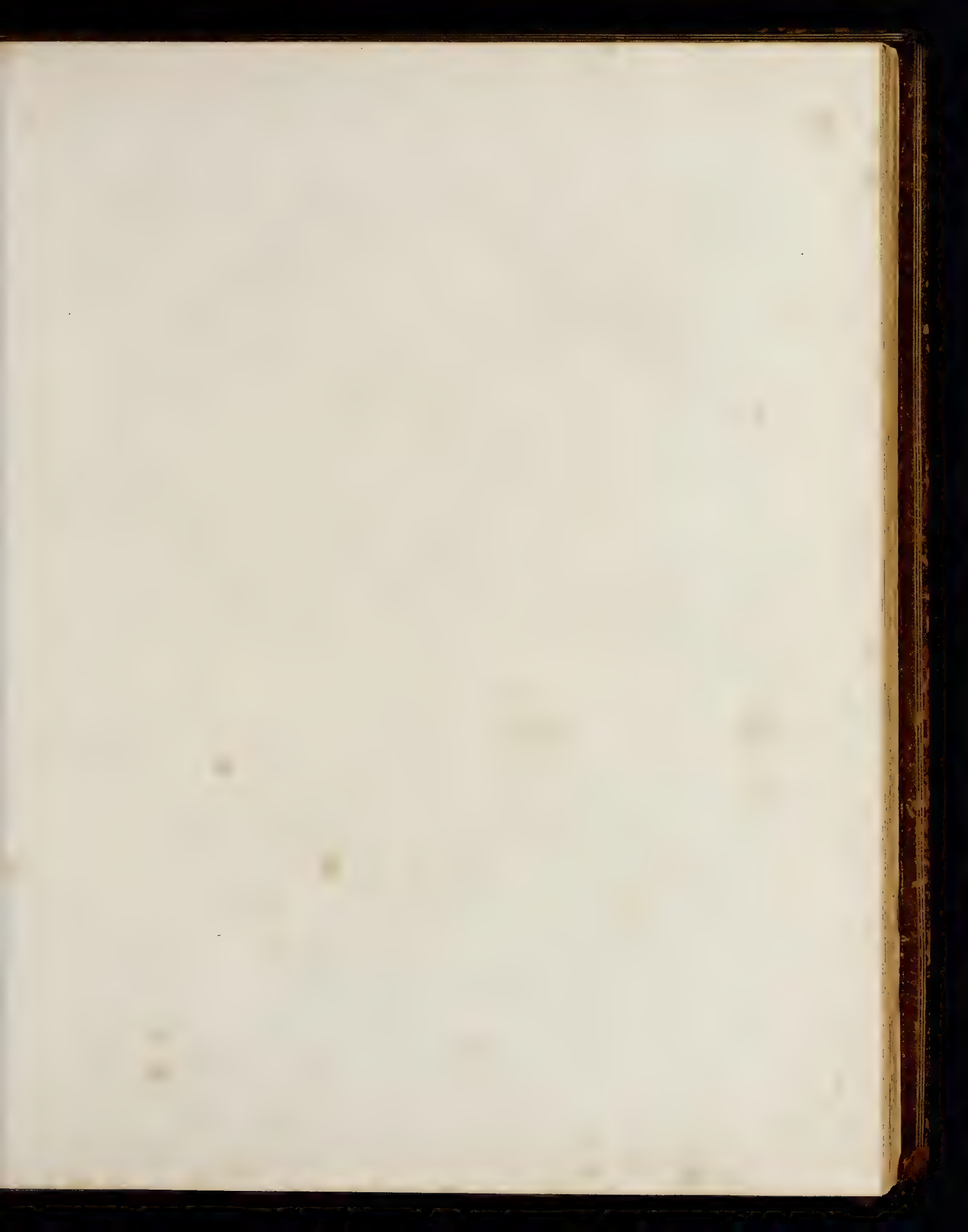
12. Announces fear and sudden fright. Here the mouth still is weak, and expressive of nothing.

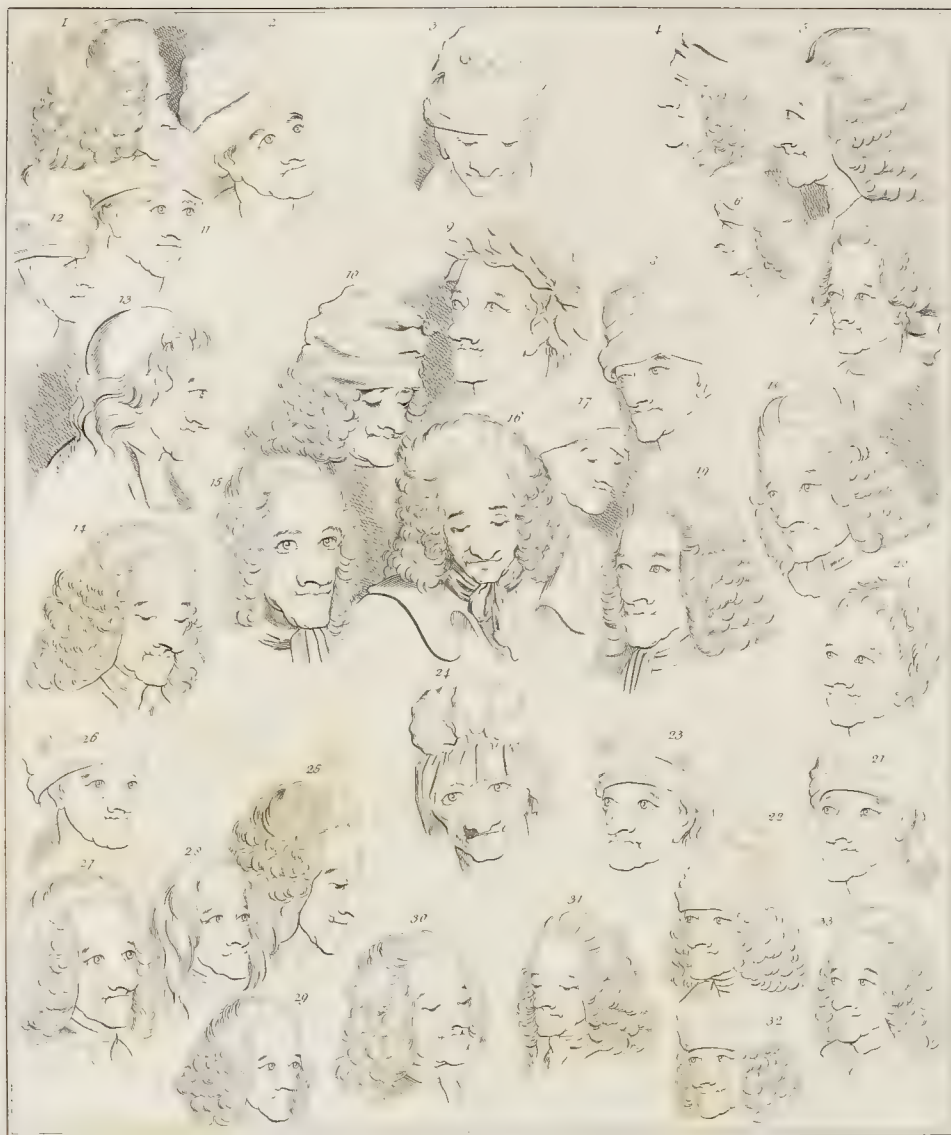
13. Reflection, resolution, heroism accompanied with prudence—these are the distinctive characters of this head.

14. The fear and terror legible on that face suit no one but a coward, destitute of all energy. That cannot be the mouth from which proceeded so many memorable sayings.

15. There is not much wanting here to the face of a great man. A look vague and indeterminate expresses surprise mingled with fear and dissatisfaction.

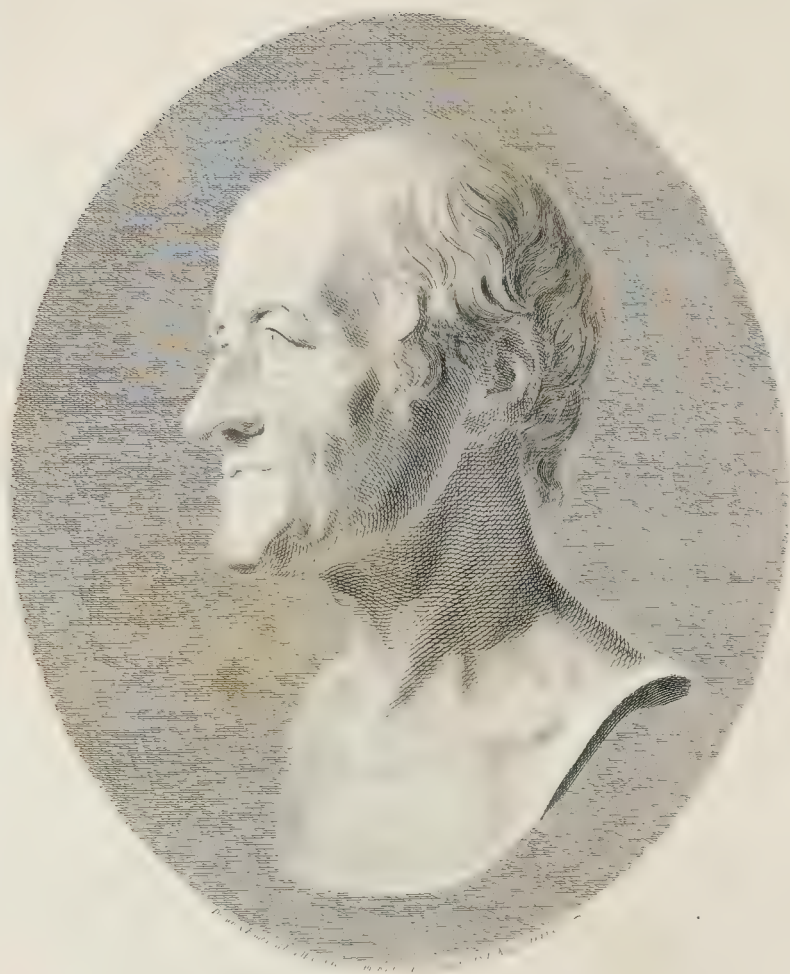
16. Naturally great, this face is totally degraded, and presents a mere changeling—an image which, realized, would draw tears from the Physionomist who is the friend of humanity.





VOLTAIRE after *HUBERT*.





VOLTAIRE.

Engraved by J. B. Le Sueur, after the original by M. de S. S. S.

XXIV. VOLTAIRE AFTER HUBERT.

I take it for granted, that these thirty-three faces are so many caricatures.—I am not going therefore to pronounce judgement on Voltaire himself, but only on the caricatures of that celebrated Author. It is impossible to doubt, however, of the truth of several traits which constantly recur in all these faces: hence it may be concluded with certainty, and without ever having seen Voltaire, that he had such a piercing eye, the upper eyelid as little visible, a nose and chin as prominent as they are here represented. But without intending a censure of the ingenious Artist who drew these heads, I shall observe, that if Voltaire be Author of the works ascribed to him, his forehead must have been differently arched, and the profile of that forehead must have had a different outline. And this precisely is the fault of most who deal in the art of design: they usually confine themselves to the moveable parts, to the looks, or at farthest to the contours of the eyes and mouth. I have seen the bust of this extraordinary man (who, if he merit not a name too lavishly bestowed, that of *great*, is at least in the rank of the most distinguished geniuses), and I found the forehead of that bust much more expressive, more energetic, and more bony, than the greatest part of those under review. The Artist appears to have fixed his attention more on the height of the forehead, and the form in general, than on marking all the curves, all the prominences and angles.

Among the foreheads of the adjoining plate, there are certainly several which cannot belong to a great head, and are never to be found with eyes, a nose and a chin of the most energetic character. Observe, for example, No. 5. 20. and particularly 25. The foreheads most in harmony with the whole of the face would be, in my opinion, 16. and 19. though this last be too flat and too smooth.

The character of the eyes is in all these copies nearly the same; a look piercing and full of fire, but nothing gracious in it, nothing sublime.

sublime. The eyes of faces 4. 5. and 6. are perhaps the least expressive: those of 1. 2. 13. announce most sense, force and genius; they likewise express an ardent desire of arriving at some discovery: those of 10. and 16. characterize the man of thought.

Prepossessing goodness, cordiality, good-nature—these are qualities not to be found here: nothing invites to confidence, nothing encourages to self-oblivion.

We behold a personage greater, more energetic than we are; we feel our own weakness in his presence, but without being ennobled by it: whereas every being who is at once great and good, not only awakens in us a sense of our own weakness, but by a secret charm raises us above ourselves, and communicates to us something of his greatness. Not satisfied with admiring, we love; and so far from being overwhelmed under the weight of his superiority, our heart, elevated, dilates and expands to the reception of delight. These faces are far from producing a similar effect: as you contemplate them, you feel an expectation, or rather an apprehension, of some satirical stroke, some galling piece of raillery; they humble self-love, and dash down the weak to the ground. Malignity is seated in all these lips: the curve — which recurs so frequently in the separating line of the mouth, is the seat of pleasantry, and one of the cyphers in the great alphabet of Physiognomies.

As to the noses, the 18. and 24. possess most truth and spirit; 19. and 26. have less of these than all the others; perhaps the 4. the 5. and the 13. present the character on its worst side.

Though we find not in any of these faces the expression of goodness of heart, of a noble simplicity, of an easy and indulgent humour, it is impossible however to deny, that there are in the writings of this extraordinary man, passages which, breathing real philanthropy, excite in us the most delightful emotions.—Now what there is of truth in the writings or actions of a man, ought to be found also
in

in his mind; and what passes in the mind should be traceable, in like manner, in the face which is the mirror of it. But these traits, these amiable movements are frequently so delicate, and, in faces which have in other respects a strong expression, they are so little perceptible in the neighbourhood of features strongly marked, that neither the crayon nor the graver is able to catch them; especially in the hand of an Artist who deals in caricatures.

CONCLUSION.

I shall finish this Fragment by a passage from the Author already quoted at the beginning of the First Volume*.

‘ Voltaire—this Author, who has lived almost a century; who has ruled the age he lived in as a monarch; who is read, admired, and produced as an authority from Lisbon to Kamtschatka, from Nova Zembla to the Indies; light, easy, and adorned by the graces; giving to his ideas the most extensive range, presenting them under a thousand different forms, and skimming along a vast region covered with flowers; favoured by his language; and, more than all, born in a country and an age in which he could turn to account the commerce of the world, his predecessors and his rivals, the prevailing circumstances, prejudices and foibles of the times; nay, possessing sufficient address to make all the Sovereigns of Europe contribute to his glory—Voltaire, I say, what influence over his contemporaries has he exercised! what light has he shed around him! As a Writer, he is undoubtedly the first person of his age. But if he has preached toleration, and the pretended philosophy of humanity; if he has invited men to think for themselves; if he has painted under every amiable form the appearances at least of virtue—on the other hand, what indifference, what coldness, what uncertainty and scepticism has he not introduced! Are we great gainers by that superficial erudition which acknowledges neither plan nor rule; by that philosophy which has not its foundation in morality and true humanity? It is well known what mighty cabals were formed for and against him; it is well known how widely his ideas differed from those of Rousseau. It is happy for the world, perhaps, that, opposed to each other, they both set up for Reformers—All that is thought and felt by a great genius, destined of fortune to produce revolutions, cannot, without doubt, be measured by the common rule which governs every vulgar spirit.

* Herder.

‘ There

PHYSIOGNOMIC AND PATHOGNOMIC EXERCISES. 95

‘ There are exceptions of a superior species; and almost every thing
‘ remarkable in the world is produced by these exceptions. Straight
‘ lines proceed always in the same direction: they would leave every
‘ thing in the same place, if amidst the stars, which preserve a regular
‘ course, the Deity were not pleased to launch comets also, which in
‘ their eccentric course are liable to fall, but rise again so high, that
‘ the human eye is incapable of following them.’



FRAGMENT NINTH.

OF ANIMALS.

A.

THE Author of these Essays, never having made the Natural History of Animals a particular study, must leave to the Buffons and the Campers of this age, or the next, the task of thoroughly investigating this interesting branch of Physiognomy.

He will confine himself, therefore, to general reflections, and some particular remarks which may assist the Observer of Nature in making new discoveries, and by which he proposes in the mean while,

1. To confirm the universality of Physiognomical expression.
2. To exhibit a glimpse of some of the laws, after which Eternal Wisdom has formed animated beings.
3. To render still more evident, and more sensible, the prerogatives and dignity of Human Nature.

What an important point shall I have gained, if I am so happy as to succeed in the pursuit of this threefold object, in the Fragment that now follows!



B. GENERAL REFLECTIONS.

1. Nature always resembles herself: she acts not arbitrarily, and without regard to fixed laws. The same wisdom, and the same power, creates every thing, forms every thing, and produces every variety, after one and the same law, one and the same will. Either every thing is subject to order and law, or nothing is so.

2. Is it possible for any one not to perceive the differences which characterize what we call the three Kingdoms of Nature, as well with regard to internal powers, as in relation to external forms? The stone, and the metal, have much less internal vital force, and much less appearance of vital force put in motion, than a plant or a tree—these again much less than a living animal—and every stone, every metal, every plant, every tree, every species of animals, nay every individual, has, moreover, its particular measure of life and of moving force, as well as an exterior peculiar to itself, and which distinguishes it from every other.

3. There is provided then for the Mineralogist, a Physiognomy of Minerals; for the Botanist, a Physiognomy of Plants; for the Naturalist and the Huntsman, a Physiognomy of Animals.

4. What a proportional difference of force and form between the sea-weed and the oak, the rush and the cedar, the violet and the sun-flower, the germander and the full-blown rose! From the insect invisible to the naked eye, up to the elephant, is not the gradation of internal and external character perpetually in exact relation?

5. Run over the whole Kingdom of Nature with a rapid eye—or confine yourself to a comparison of a few of her productions, no matter which—and you will find in all a confirmation of this truth, That there is a constant harmony between internal powers and external signs.

6. But if any one be destitute of this universal sense for the universal truth and language of Nature—let him instantly shut my Book. He is utterly incapable of being convinced or instructed.

C. DETACHED THOUGHTS FROM ARISTOTLE'S TREATISE ON ANIMALS.

The Treatise of the great Aristotle on Physionomies is, in my opinion, a very superficial and careless performance, replete with contradictions; and this is particularly applicable to his general observations. You find here and there, however, ideas worthy of being collected.—In translating those which I present to the Reader, if the letter be sometimes dispensed with, the spirit of the original, at least, is carefully preserved.

‘ Among all the animated beings which exist, no one resembles, as to form, any other being from which it totally differs in respect of sensitive and active force: such a being would be a monster.

‘ Thus, for example, the Groom forms a judgement of horses, and the Huntsman of dogs, simply by the sight.

‘ Though there be no resemblance, properly so called, between man and animals, it is possible, nevertheless, that certain traits of the human face may suggest to us the idea of some animal.

‘ Soft hair is a mark of timidity; coarse and bristly, of courage. And this characteristic sign is one of those which are in common to man and animals. Of quadrupeds, the deer, the hare, and the sheep, which are considered as among the most timid, are particularly distinguished from others by the softness of their hair; while the shaggedness of that of the lion and the wild boar corresponds to the courage which constitutes their character. The same observation is applicable to birds: courage is the property of those whose plumage is rough, and the most timid kinds are plainly such as have a scanty and downy plumage. I quote as an example, the quail and the cock.

‘ It would be easy to apply these remarks to the human species. The inhabitants of the North are commonly bold and courageous, and their hair is coarse: those of the West are much more timid, and their hair is softer.

‘ The cry of animals the most courageous is simple, and produced without any apparent effort: that of timid animals is much shriller. Compare in this respect the lion, the ox, the dog who barks, the cock who crows his triumph—with the stag and the hare.

‘ Of all animals, the lion appears to have the most masculine character: his throat is large; his face square, without being too bony; his upper jaw projects not beyond the under, but is exactly fitted to it; his nose is rather clumsy than delicate; his eyes are neither too sunk nor too prominent; his forehead is square, somewhat flat in the middle, &c.

‘ Those who have a thick and short neck are naturally choleric—and are analogous to the enraged bull; such as have a neck small, delicate and long, are timid like the stag.

‘ Those whose lips are thick and firm, and whose upper lip covers the under, are changelings—and have analogy to the monkey and the ass.’—Nothing can be more pitiful and vague than this decision. It would still be vague, but have a greater foundation in truth, were it thus expressed: ‘ An under lip soft and thin, and projecting beyond the upper, denotes imbecility.’

‘ Those who have the point of the nose hard and firm, are not capable of much application, and like only slight labour—in which they resemble the heifer and the ox.’—This is perfectly insufferable: on the contrary, it is in those, and their number is but small, which have the point of the nose firm, that you find indefatigable activity and perseverance.

Here I put an end to these extracts. The Physiognomical remarks themselves, as well as the pretended analogies, are for the most part false, and carelessly committed to writing without being dictated by the spirit of observation.

D. OBSERVATIONS BY A FRIEND OF THE AUTHOR.

Every animal possesses an essential quality which distinguishes it from another. In the same way one species differs from another, not by the structure only; the variety consists also in the difference of the leading character in each. This is manifested by a particular form, by the visible structure of the body. Every species has a character, as well as a form peculiar to itself.

May it not be inferred now from analogy, that every one of the principal qualities of the soul must have its expression in a particular form of body—just as every leading quality of animals is manifested in the combined form which is peculiar to them?

This leading character, common to a whole species of animals, preserves itself such as Nature produced it: it is not changed by accessory qualities, and art is incapable of concealing it: in one word, the primitive fund of the character is as little liable to change as the form.

May it not then be said with confidence, ‘Does not such a form express only such a principal character?’—It will remain afterwards to be examined, if this rule be applicable to man; if the form which indicates the essential quality of an animal, indicate also the essential quality of the man; it being understood that the expression would then be more delicate, perhaps more concealed, more complex.

To determine this question satisfactorily, and then to point out the proper mode of application, would be gaining an important point.

But it is evident that the human mind is not limited to a single peculiar quality: it is a world of combined faculties, which cross and eclipse each other.

If every quality then be designed by a particular form, many different faculties united must suppose quite as many different forms: and these forms, blended in the composition of an harmonious whole, are of consequence not so easily to be deciphered.

E. SCULLS OF ANIMALS.

The generic difference between man and animals is obviously manifested in the bony system.

The head of man rests on the back bone—and the structure of his body is such, that it serves as a pillar to support the arch which covers it. Into what a stately dome rises the scull, that reservoir of the brain, which occupies the greatest part of the head! And in the human face, the seat of so many kinds of feeling, how distinguished is the eye, the most expressive of all the organs, whether its placid look accompanies the graceful motion of the cheeks, or its threatening glance denotes the impetuosity of anger; or, finally, when it expresses any of the intermediate shades between these two extremes!

Contrast, now, this structure of the human body with that of animals. In these, the head is as it were only affixed to the back bone: the brain, the prolongation of the marrow which it contains, has no greater extent than is necessary for the action of the vital spirits, for the direction of a being merely sensual, and which exists only for the present. For though it cannot be denied that animals have memory, and that they are even capable of making a deliberate choice, it appears nevertheless, that the former is more dependent on the senses than the other intellectual faculties; and as to the latter, it is determined by the call of the moment, from the impression, fainter or more powerful, occasioned by sensible objects.

The difference of skulls, which is the indication of the determinate character of animals, furnishes the most evident proof, ‘ That the bony system is at once the basis of the conformation, and the measure of the faculties.’ It is after the bones, or rather it is with them, that the moveable parts form themselves, and their play is subordinate to the solid parts.

F. S C U L L S O F A N I M A L S .

I.

The character of tame animals, such as beasts of burden and those of pasture, is marked by long and irregular lines, at first straight and parallel, then bending inward. Such are 1. the horse, 3. the ass, 5. the stag, 6. the hog, 7. the camel.

The structure of these heads seems to indicate no other end of existence, but repose and peaceful enjoyment. In 1. and 3. the curved line extending from the bone of the eye to the nostril, is the indication of patience.

In 6. a line at first straight, which imperceptibly bends inwards, and suddenly resumes its first direction, denotes obstinacy.

Observe, that in all these heads the under jaw is very thick and broad; it is evidently the seat of that instinct which disposes to chew and ruminate.

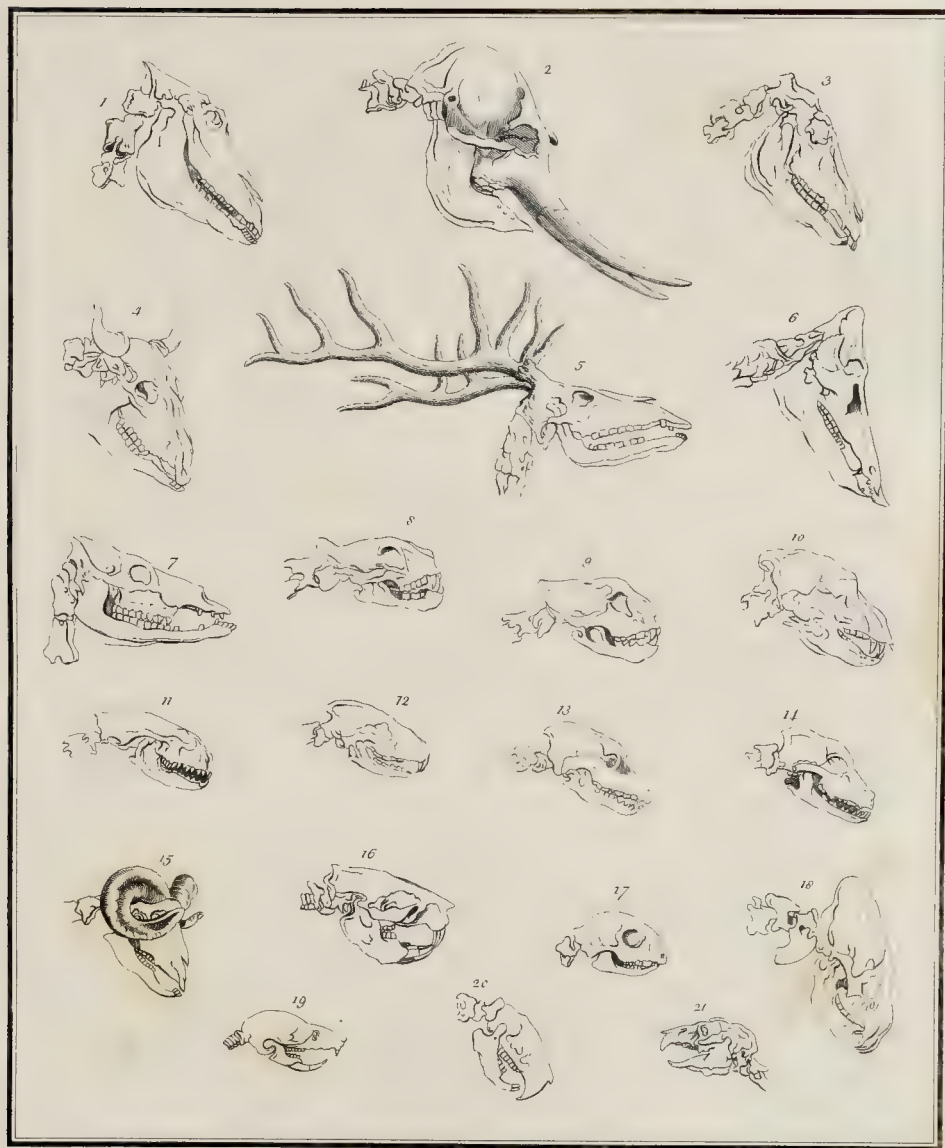
4. The skull of the ox indicates patience, resistance, slowness of motion, coarseness of appetite.

15. That of the bull presents the idea of obstinate resistance, of an instinct which disposes to repel.

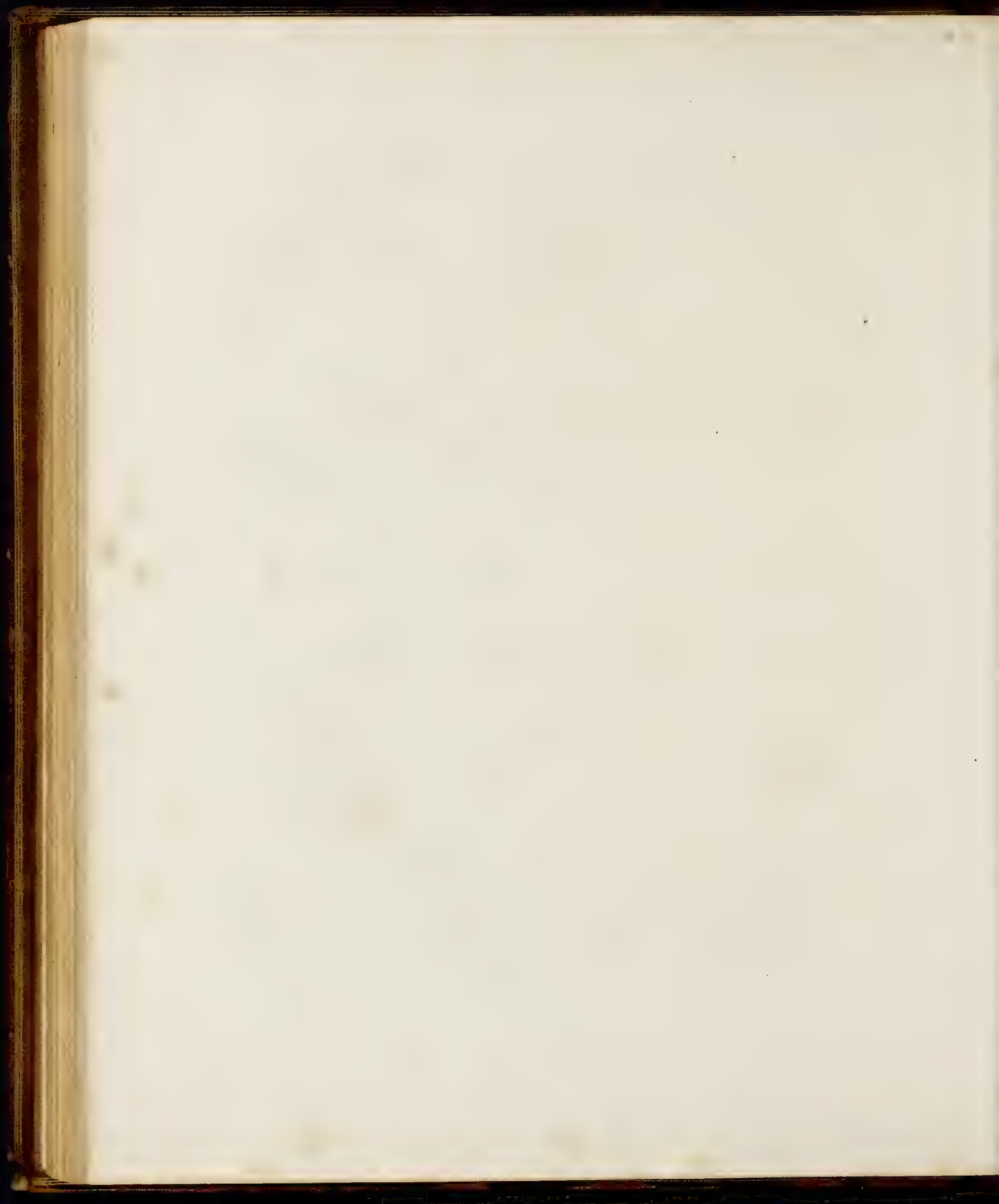
II.

The form of animals which are voracious without being fierce, the rat species, which I should be tempted to denominate the thievish species, is likewise very expressive. I shall produce only two examples of it: 16. the beaver, and 19. the great field mouse.

These lines lightly bent and arched, these unequal surfaces, these points, and that delicacy, characterize an animal which easily discovers sensible objects, and is prompt to seize them: they are expressive of desire and fear, and the quality which must naturally result from this mixture, cunning. The under jaw usually of no great strength, the fore teeth bent into a point, are sufficient to bruise inanimate substances of which



SKULLS OF BEASTS.



which the animal may have laid hold—but possess not strength enough to seize or destroy a living creature capable of resistance.

III.

12. The fox, though ranked with beasts of prey, has some affinity to the species of which we have just been speaking; he is weak, compared to other animals of his own class. The declination of the line from the scull to the nose; the under jaw almost parallel to that line, would give to a form thus combined a certain degree of weakness, or at least would render it not greatly expressive, did not the pointed teeth indicate a small degree of ferociousness in the separation of the two jaws.

13. The form of the dog marks at once a greater degree of firmness, though it be in other respects ordinary enough, and feebly significant—(The expression is faulty: every thing in Nature is significant; mean and middling forms as well as the most distinguished; but the expression of the first is not so striking:—what therefore I call feebly significant, I mean, is only less striking than some other forms.)—The fall of the scull from the bone of the eye indicates, if I may use the expression, subjection to the dominion of the senses. The throat is rather adapted to moderate, than to gluttonous or ferocious appetite—though the dog in truth has some disposition to ferociousness and gluttony. I think there is perceptible here, especially in the bone of the eye, and its relation to the nose, a certain expression of honesty and fidelity.

14. The difference between the dog and the wolf is very slight, yet very perceptible. In this last, the concavity of the crown of the head, the convexity above the bone of the eye, the straight lines which thence descend down to the nose, are plain indications of a greater degree of violence. The under jaw in particular is impressed with the character of cruelty.

10. This impress is likewise found in the jaw of the bear; but here the jaw is broader, and announces more firmness and resistance.

8. In

8. In the tiger, the pointed form of the hind-head and the breadth of the fore-head are indications of a singular promptitude. Mark how different its structure from that of beasts of burden and pasture! observe that lever which covers the extremity of the nape of the neck, and fortifies it; that flattened arch, the seat of quick perception and gluttonous ferocity; that broad snout so full of energy; that throat, a vaulted abyss, prompt to seize, to tear, to swallow up.

9. It is to be regretted, that the lion is not more accurately designed—(but in Buffon himself, from whom these copies have been taken, the scull of the lion is the least correct of all.)—Yet how remarkable, even as it is here, the lengthened and obtuse form of the hind-head! Its arch is not destitute of dignity; the fall of the bone of the snout is rapid and energetical; the forehead is compact, and announces energy, calmness, and strength.—Had we the originals before us, it would be an interesting employment to compare this part in detail with the head of the tiger. The difference, apparently slight, is nevertheless essential.

17. The character of the cat may be defined in two words—attention and daintiness.

Of all these skulls, No. 2. the elephant, is the most remarkable. In the crown and hind-head, as well as in the fore-head, what a natural and just expression of prudence, energy and delicacy!

11. The otter, a deformed head, visibly intended for gluttony.

16. Among these skulls, there is not one whose contour is so horizontal, and presents so few angles, as that of the beaver. These long teeth, which meet in form of an arch, indicate goodness blended with weakness.

20. The porcupine has a slight resemblance to the beaver in the upper part of the contour, but there is no kind of relation in the arrangement of their teeth.

18. The

18. The hyena greatly differs from the other forms, especially in the hind-head. The knot in which it terminates, indicates the highest degree of obstinacy and inflexibility. You would discover, on examining the line which parts the muzzle of the living hyena, the character or mark of inexorable cruelty.

I add, in order to fill up the page, two masks expressive of an infernal grin, of an atrocious malignity—monsters who delight in the wretchedness of others.



G.

1. Animals differ one from another by the form, by the structure of the bones and the outlines, as well as by the character.

From the weakest of winged insects up to the towering eagle, from the worm which crawls under our feet up to the elephant, up to the formidable lion, you every where discover a gradation of Physiognomical expression. It would be ridiculous to ascribe to the worm the strength of the rattlesnake, and to the butterfly the force of the eagle. It would savour of insanity to suppose, that the lamb could possess the vigour of the lion. Were they to be shewn to us for the first time, were we destitute of all acquaintance with them, and ignorant of the names which distinguish them—would it be possible to resist the impressions they must make upon us, and refrain from ascribing to the one courage and strength, to the other weakness and patience?

2. Among animals in general, Which are the weakest? or, in other words, Which are farthest removed from the human species, and are least susceptible of our ideas and sensations—or even farthest from having the appearance only of these ideas and these sensations? Those assuredly which have the least external resemblance to man. To be convinced of it, run over in idea the different species of the animal kingdom, from the smallest insect up to the ape, up to the lion, up to the elephant: and in order to simplify and facilitate the comparison, let it be confined to the form of the heads—those, for example, of the crawfish and the elephant, those of the elephant and of man, &c.

3. It would be, to mention it by the way, a labour well worthy of a genius which should unite the talents of a Buffon, a Camper, and a Euler, to calculate and determine the forms of heads according to the principles of Physics and Mathematics—and, what will one day infallibly happen, to demonstrate, That every animal, that every species of animals has allotted to it certain lines which are fixed and invariable; that amidst the infinite number and variety of merely animal lines, there is not a single one which does not interiorly and essentially differ from the lines attributed to the human form—lines altogether singular in their kind.

H. RESEMBLANCE BETWEEN MAN AND ANIMALS.

Porta next to Aristotle is the person who has insisted most on the resemblance of man to animals; he it is who has given currency to this idea: 'That animal Physiognomies, if exactly determined, might furnish 'certain rules, applicable to the human Physiognomy;' and no one before him, that I know of, has endeavoured to establish this assertion on theoretical principles, or taken the trouble to state a parallel between the heads of men and animals. No proposition, undoubtedly, is more certain than this: 'The resemblance of forms supposes a resemblance 'of characters:' only it is not necessary that the copies should have more resemblance to one another, than the originals of them have in Nature. And, in my opinion, Porta, hurried away by his imagination, has committed frequent mistakes in this respect, believing he perceived resemblances which no one after him could discover. Is there, for example, between his hound and Plato any analogy capable of affording information to a cool Observer, or of conducting him to solid conclusions? It is still more singular, that he should have stated a comparison between the heads of birds and the human head. He ought at least, in this case, to have had them designed with more correctness and truth; then, instead of dwelling on fanciful and trifling resemblances, to have pointed out their prodigious dissimilitude, and to have deduced from such comparison the principles of the difference of their characters, or some other general proposition. Thus the great fault to be found with Porta is, his having found resemblances where there are none, and having frequently overlooked those that are obvious and striking. He speaks very little of the ape, of the horse, and the elephant—or, at least, did not understand how to accommodate to his purpose the contours of their profiles and faces; and yet these are the animals which have the greatest relation to the human species.

I shall at present confine myself to a single example:

I.

Gross brutality, rudeness, force, stupidity, inflexible obstinacy, with a total want of tenderness and sensibility—such are the characters portrayed in the form and features of these caricatures of men forced into a resemblance to the ox. But among a thousand millions of men, are there two who resemble the brute to such a degree? And supposing there existed a single one, how superior would he still be to the ox, even independently of the forehead, the nose, the chin, and the hind-head!—The mouth of the first profile is by far too much of the human kind, to be found in connexion with that ox's eye so horridly exaggerated.



K. PARTICULAR OBSERVATIONS ON SOME ANIMALS.

There are few animals whose forehead rises so high above the eyes as that of the dog; but the advantage he appears to gain from the form of the forehead, he loses by that of the nose, which is animal in a very high degree, discovering all the Physiognomical marks of scent—(man too expands his nostrils in the act of smelling)—as also by the distance which separates the snout from the nose, and by the diminution, or rather nothingness, of the chin.

I shall not undertake to determine, whether the hanging ears of the dog be a character of servitude: it is so at least in the opinion of M. de Buffon, who has reasoned excellently on the Physiognomies of animals.

The camel and the dromedary are allied to the horse, the sheep, and the ass; but they totally want the dignity of the first: they seem to have some relation likewise to the monkey, at least from the nose. Their mouth, different from that of draught-animals, is not formed to suffer the bit and the bridle; the place reserved for the last of these is found distinctly marked between the eyes and the nose. All this part of the head exhibits no indication of courage and audacity. Nothing in their monkey-nostrils characterizes the spirited neighing of the horse, nor the threatening noise of the bellowing ox. The jaws are too feeble to be voracious. The eyes express only the patience of a beast of burden.

The bear expresses ferociousness, fury, the power of rending in pieces: fond of the savage desert, he flees the commerce of mankind.

The sloth, or sluggard: the most indolent, the most limited, the most contemptibly wretched of animals, is also of a very imperfect form. The highest degree of impotency and listlessness is marked in the outline of the head, of the body, and of the feet. These last, destitute of soles, have not even toes capable of moving separately; they consist only of two or three claws of an excessive length bent inward, and which all move together. In a word, it is impossible to figure an animal more sluggish, more stupid, or more heedless of every thing that concerns it. And now consider its Physiognomy: is there one more expressive, more analogous to this character? Could it possibly

have been more dull, or indicate a higher degree of indolence and stupidity?

Who perceives not in the wild-boar a savage animal, totally destitute of dignity, coarse, heavy, and voracious? and in the badger, an ignoble creature, given to mistrust, mischievous, and a glutton?

The profile of the lion is very remarkable, especially in the contour of the forehead and nose: observe that angle, approaching to a right one, formed by the exterior line bending from the nose to the under jaw.

A man who in the forehead and nose should resemble the profile of the lion, assuredly would not be an ordinary person; but I question whether that character can be completely found in a human face.

The lion's nose is not indeed so prominent as that of man; but it is much more so than those of other quadrupeds.

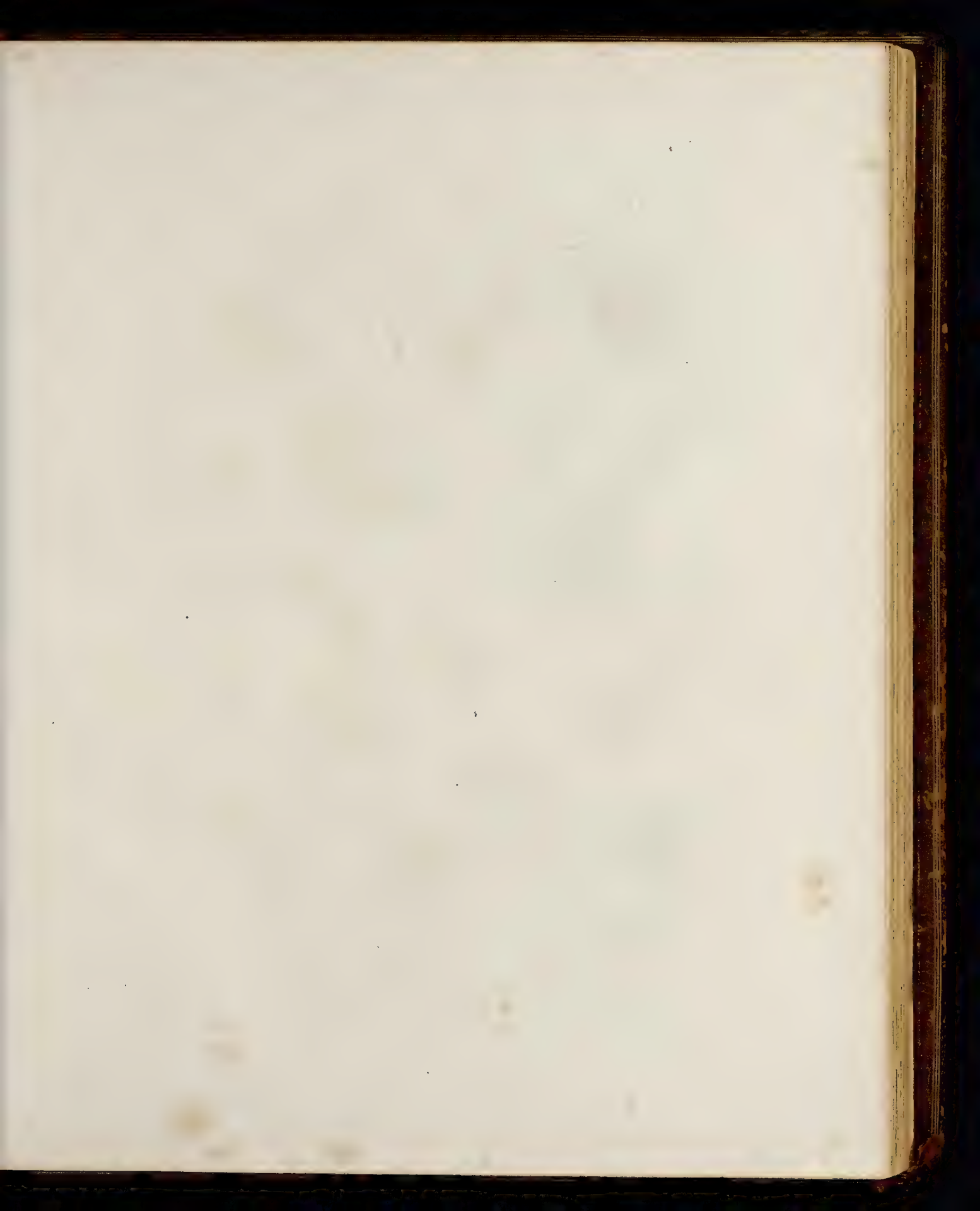
The strength and arrogance of the King of Animals are clearly expressed in the arched form of the nose, in its breadth and parallelism, and finally in the angle, nearly a right one, formed by the contours of the eyelids with the sides of the nose.

In the eyes and muzzle of the tiger, what an expression of perfidy! what sanguinary rage! The head of a victorious tiger furnishes the emblem of Satan triumphing over a fallen Saint.

Cats are tigers in miniature, tamed by a domestic education: with less strength, their character is not much better. They are with respect to birds and mice what the tiger is to sheep; and they even surpass him in cruelty, from the pleasure they take in prolonging the sufferings of their victim.

The hideous figure of the buffalo indicates that brutal instinct, which prompts him to push, and throw down.








HEADS of ANIMALS.

L. HEADS OF ANIMALS.

Every new plate I produce, every animal species particularly considered, is a fresh proof and confirmation, 'That all Nature is truth and revelation.'


Though I were not to say a single word respecting the annexed print, it would speak for itself.

The head of the cow, and that of the ox 1. 2. 3. 6. indicate animals stupid, thoughtless, obstinate in resistance. The expression of these qualities is discovered particularly in the distance of the eyes, in their oblique position \ /, and consequently in the shocking space which separates them; likewise in the nostrils, and more distinctly still in the line which the muzzle forms .

The bull 2. and 3. seems already to distinguish himself by a courage more masculine, an eye more lively, a forehead more haughty.

4. The stag in the vigor of his age—5. the hind—both discover acuteness of scent and hearing, and bear the impress of agility, of attention, of a gentle and peaceable innocence. The point of the corner of the eye is in general the indication of a delicate sense of hearing, of an ear on the watch.


Gluttony, timidity, are apparent in the hare 7. and 9.—In the bouquetin 8. a prodigious force of sinew to support his enormous load of horns; the bone of the eye, though extremely hard, possesses however something of delicacy: the teeth are much less formidable than those of the wolf 12.

You see somewhat more of dignity, of timidity and of delicacy in the chamois 10.—There is something little and weak, but at the same time an expression of violence, in the fox 11. Is it possible not to discover in the wolf 12. a character ferocious, passionate, treacherous, and sanguinary?—In the weasel 13. agility and cunning?—You perceive in the lynx 14. a sanguinary animal watching for his prey; and in the pliancy of the skin of his forehead the celerity of his motions: the line  which his mouth forms, is the expression of cruelty.

The beaver 15. and 16. has much less energy: his teeth, too weak to tear, are but the more adapted for gnawing.

M.

I ought to advertise my readers, that, in examining the heads of animals, particular attention must be paid to the proportion and to the arch of the forehead; to the position and contour of the eyes, to the distance which separates them—but above all to the line of the mouth.

It is in the lynx of the preceding print that we observe most distinctly the characteristic line of animal fury which prompts to bite . The same character, though weakened, is observable in the fox when viewed in front; while in the dog this line has something less harsh, and more analogous to his fidelity. Observe in profile 5. the enormous size of the mouth, and the acute angle formed by the eye and the corner of the mouth with the extended point of the snout.



N.

1. 2. Lasciviousness, stupid and timorous gluttony. How opposite, in every sense, is this form to the profile of man, to his erect and majestic form!

3. The goat seems to be a kind of caricature of the sheep, and I think I see in him the emblem of avarice. A character of meanness seems to penetrate through the whole taken together, and every part separately considered.

4. From the ear down to the extremity of the snout, the expression of meanness; intemperate sensuality in the base of the snout; falsehood in the eye; malignity in the muzzle.

Though the form be heavy and slovenly, this ass's head is represented far too advantageously in the engraving below, on account of the vivacity and of the contour which is given to the eye; but the mouth faithfully traces the expression of dullness and obstinacy.



O.

1. Pacific and timid, he is on the watch.
2. An animal envious, spiteful, voracious and malignant, and seemingly on the look-out.
3. An indolent animal, whose faculties are very contracted, and which has no approximation to the firm, bold, calm, active and collected character which distinguishes head 4.

The profile below exhibits the eager and murderous look of an animal which has fixed upon its victim.



P. TIGERS AND LIONS.

The two profiles of the tiger 1. and of the lion 3. have a much greater analogy with our species than a hundred other profiles of animals; and this relation is particularly apparent in forehead 1. And yet what a difference must eternally subsist between them! The most oblique and reclined of all human profiles will always approach much nearer to a perpendicular than the profile of the tiger or lion.

Eyes red and globular, whose corners are prominent and lengthened, a large and flat nose, the immediate connexion there is between the nose and the throat, and particularly the line of the latter, all bear an animal and ferocious character. Observe that the dignity of the king of animals consists principally in this, that his *face*, if I may be allowed the expression, is more distinctly marked and more complete than that of other quadrupeds. When you view him in front, you immediately discover an analogy between the forehead and chin. The hair which covers the head falls in ringlets on both sides.

The head of the sheep rounded a-top presents nothing striking, nothing lively and penetrating. The under jaw does not rise like that of the lion. There is no trace of ferociousness or cruelty in the arrangement and in the form of the teeth.



Q. E L E P H A N T S.

The violence of the elephant's character is declared in the quantity and size of his bones; and the round and arched form of these indicates his cunning: his huge mass of flesh denotes his gentleness; the flexibility of the proboscis, his prudence and address; the breadth and vaulted form of the forehead, his retentive memory.

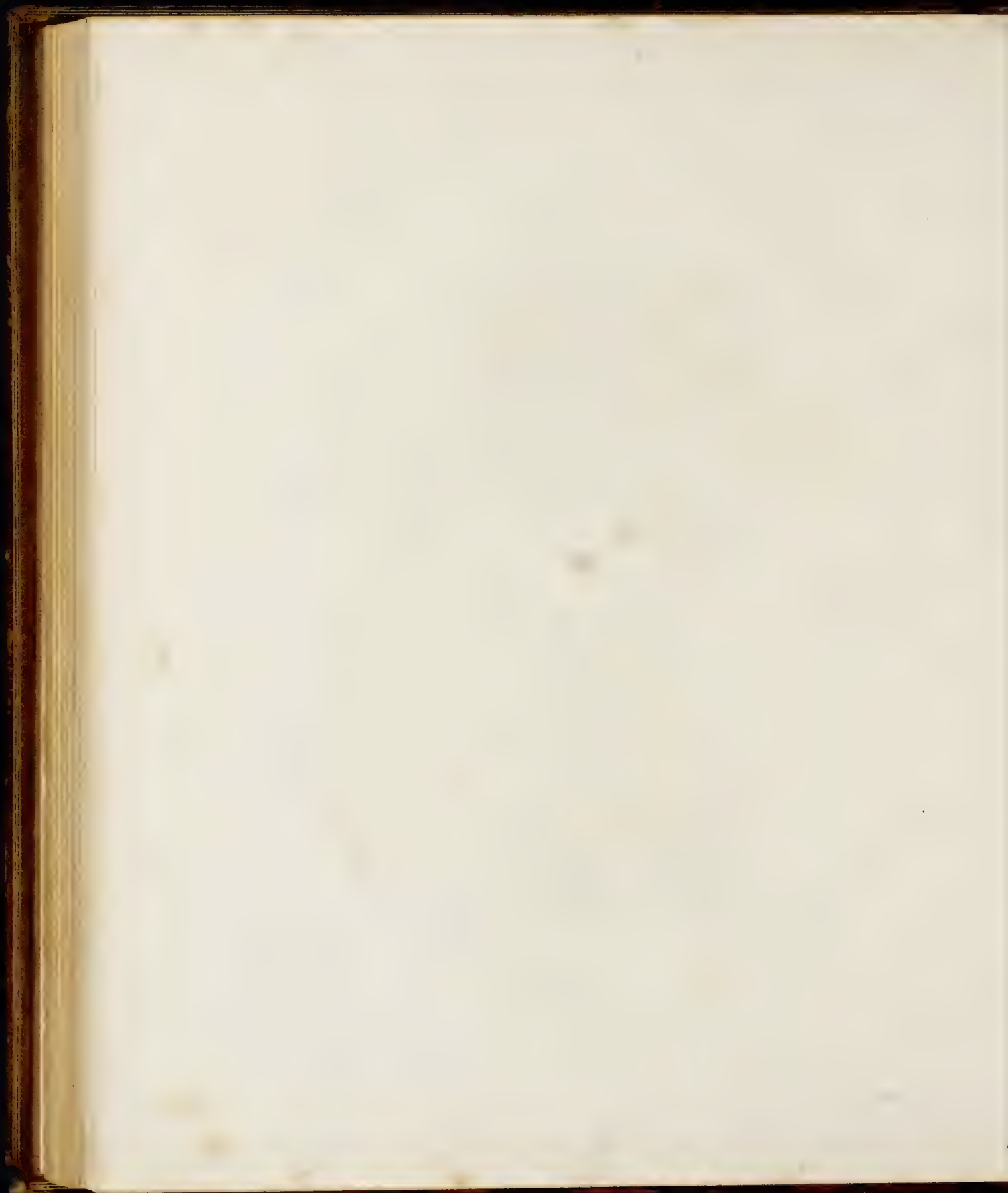
Observe the outline of the forehead a—b, which approaches to the outline of the human more than that of any other animal—and nevertheless, its situation with relation to the eye and the mouth constitutes an essential difference from the human forehead; for this last forms in most instances a right angle, more or less regular, with the axis of the eye and the line of the mouth.

Observe that eye terminated in a point, and particularly the eye of No. 2. how clearly is the character of craft discernible in it! especially if you compare it with the eye of a fish.

Consider, supposing it shut, the proportion of the mouth and the extension of its profile, and determine as well as you can the angle which it would form with the corner of the eye No. 1.

That large ear, open and smooth, soft and flexible, may likewise, with an appearance of probability, be extremely significant; but I must not pretend to determine it.





R. - H O R S E S. I.

‘Hast thou given the horse strength? Hast thou clothed his neck
 ‘with thunder? Canst thou make him afraid as a grasshopper? The
 ‘glory of his nostrils is terrible. He paweth in the valley, and re-
 ‘joiceth in his strength: he goeth on to meet the armed men. He
 ‘mocketh at fear, and is not affrighted; neither turneth he back from
 ‘the sword. The quiver rattleth against him, the glittering spear, and
 ‘the shield. He swalloweth the ground with fierceness and rage;
 ‘neither believeth he that it is the sound of the trumpet. He saith
 ‘among the trumpets, ha, ha; and he smelleth the battle afar off, the
 ‘thunder of the captains, and the shouting!’

I am very far from being a connoisseur in horses, yet am struck with the difference of their physiognomies, and find almost as great a variety in them, as in the human species. The horse is, therefore, an interesting object to the Physiognomist, since his physiognomy, at least in profile, is one of the most strongly marked, the most expressive, and the most characteristic to be found among animals.

‘The horse is of all animals the one which, with height of stature,
 ‘possesses the finest proportion and the greatest elegance in the parts of
 ‘his body; for, on comparing him with such as are immediately above
 ‘or below him, it will appear that the ass is ill made, that the lion’s head
 ‘is too large, that the legs of the ox are too slender and too short for
 ‘the size of his body, that the camel is deformed, and that the larger
 ‘animals, the rhinoceros and the elephant, are, if the expression may
 ‘be allowed, only formless masses.’

Scarcely will you find any other animal whose physiognomy is so generally felt, so clearly marked, so speaking, as that of a fine horse.

And is it credible, that He who has established a harmony so perfect in the organisation of a being, which, compared to man, is destitute of intelligence, should have permitted, in man, his own image, a manifest contradiction between the exterior and the interior?

II.

No one of these forms is perfect, neither is any one of them entirely mean.

a. His look has something of falshood in it ; the arch of the bone of the nose has an indication of malignity, the under jaw that of indolence.

b. Possesses more of vigor and passion, less indolence and falshood.

c. More vigorous, perhaps less passionate than b, he has likewise less dignity with more energy.

d. According to the rules of Physiognomy and of Pathognomy, he is of a fiery character. The disposition of this character is, to me, visibly marked in the outline of the head, and in the arch of the bone of the nose. It belongs only to a horse of this form to rear and pant as this one has the appearance of doing.

e. What a contrast is this to the preceding heads ! and yet it is not one of the weakest.

f. Here we have still more weakness ; it is the head of a sluggish and indolent horse. Every thing in it is more relaxed, more depressed.



III.

The three uppermost heads announce much more firmness, energy and courage than the two below. They have, in truth, too much fire to be completely great, but they have nothing of the falshood and feebleness of the others. The bone of the nose, its breadth, and its profile, the contour, so full and so strongly marked, of these large expanded eyes, their perfect harmony with the nostrils—all these traits are in man, and in the horse, characteristic signs of energy and valor. In like manner also, every arched concavity of the profile which is but feebly marked, always announces the want of courage, or an inferior degree of courage to what is to be expected from a well marked convexity, unless, however, it be too violently prominent.



S. B I R D S.

Nature, the friend of truth, manifests herself still as such in the formation of birds. Compared with other creatures, or with one another only, they have each one a distinctive character.

Their structure is in all respects lighter than that of Quadrupeds; their neck is more flexible, the head smaller, they have a pointed bill instead of a mouth, and their clothing is richer and more elegant.

In the view of rendering truths already known at least still more evident, and of being able to refer the Reader to them hereafter, we here insert some heads of birds, tolerably well designed, together with a few remarks upon them.

The variety of their character is beyond a doubt—the point to be now determined is, whether their physiognomies differ as much as their characters.

The majestic eagle sweeps along with daring flight, braves the rays of the unclouded sun, soars to the highest region of the atmosphere: from thence his piercing eye commands a vast expanse, and descries from afar, in the profundity of the valley, perched upon the tree, or hovering in the air, the victim he has marked as his prey—he darts upon it like lightning, seizes it with his irresistible talons, and, exulting in his victory, transports it to the retired rock, or deserted plain, tears it in pieces and devours it.

Is it possible to look upon him, without discerning in his external form, the supreme force, the energetic springs, the fiery rage of this formidable ravisher? Has not his sparkling eye all the fire of a flash of lightning? Who but he dares fix a steady look on the dazzling orb of day? Examine every other eye downward to that of the mole—where will you find that penetrating, firm and rapid glance which seizes the whole horizon at once? Where find such a relation between eyes and the light? How accurate, how expressive the language of Nature, to those who will hearken to her voice!

But



HEADS of BIRDS.



But in the instance before us, this truth of expression appears not only in that look of fire ; it resides likewise in the contour of the crown of the head, and the wrinkles of the forehead, which denote vehemence and courage.

Finally, the expression is farther discoverable in the form of that crooked beak, short and arched, so firm, so adapted to the act of seizing, and so evidently significant of courage and strength.

Observe the drawings 1. 2. 4. and 6. of the annexed plate, particularly the last—and you will perceive in the line of the bill, and in the eye, the sign of eagerness watching for its prey, if I may so express myself.

There is perceptible in the long neck and bill of the Vulture, 3. a greater degree of suppleness, but at the same time something less dignified. The crown of the head is much flatter.

In the Owl, 5. and 8. we discover a bird of prey still more ignoble, weaker and more timid. To determine this, you have only to compare the beaks.

It is impossible to doubt, on viewing the sharp pointed bill of the English Cock, 9. and 10. that his strength is inferior to that of the eagle. He is besides more presumptuous, more haughty, more jealous—perhaps also, more passionate.

What strength of Physionomy in the Cassowary, 7 ! An expression of harshness and impetuosity—a total want of dignity, of sense and sensibility—weakness blended with presumption.

The affectation of strength, keenness and a disposition to prattle in the Parrot, 11. and 12.

Humble and gentle timidity in the Pigeon, 13. at least in one of the two ; the other is keen to a certain degree.

The Swan, 14. has more dignity than the goose, less strength than the eagle, less tenderness than the dove, more flexibility than the ostrich.

It is impossible not to discern in the little prominent eyes of the Polyphemus of Brasil, 15. in the form of the scull, and in the disproportion between the head and the bill, a want of courage and of sensibility.

The Wild Duck, 16. has an air more ferocious than the swan; but how far short is he of the strength and firmness of the eagle!

You find in the small head of the Pelican, 17. in his small eyes and long beak, neither the vindictive look of the wild duck, nor the good-nature of the dove. This form possesses neither simplicity nor dignity.



II.

The Ostrich, the Saturn of birds, which is capable of digesting iron, and of grinding glass to powder, and knows not what compassion means.

If undulated lines express in general more flexibility than lines straight and regular, reasoning from analogy, this long line which separates the firm beak of the ostrich, and seems to be drawn by a rule, must denote harshness and inflexibility. And how distant the relation between that line and the eye, from that which subsists between the eye and the mouth in the human face !



I have brought together, in the vignette below, the Wolf and the Lamb of the feathered race. Hitherto the one has been a terror to the other; but—smile at it if you please—the period will arrive, when every being shall be ennobled, when all shall return to the ancient peace of Paradise, and all creatures under forms infinitely varied, but perfectly harmonized, shall with one accord raise a song of praise to the God of Reconciliation.



III.



THE BAT.

1. The horse-shoe, 2. the common bat. They are expressive of violent passion, but confined to very narrow bounds, an ignoble passion which shuns the light. These little eyes, concealed and sunk, these large ears, erect and fearful, these small teeth, sharp and pointed, have, in my opinion, the impress of a passion ardent, mean, malicious and concentrated.

The skeleton of this animal indicates much flexibility and lightness. The tail, and the extremity of the wings characterize its malevolence.

T. FISHES.

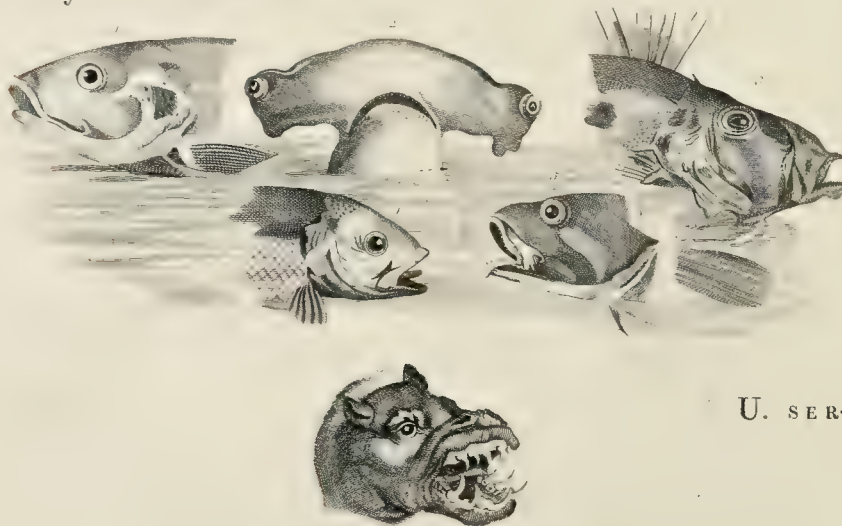
The expression is ever proportioned to the *quantum* of internal faculty. How slight a resemblance have these profiles to the human face! how far are they from its perpendicular form! Compare them with other animals, with the lion, for example, and how little meaning do you trace in their physiognomy. Who does not perceive at the first glance, a want of understanding, a total incapacity to reflect and design.

It is impossible for them to cover their eyes and close them, even in part. Globular and prominent they have nothing of the oblong form of the eyes of the fox, or of the elephant. As to the forehead, it has hardly any analogy to the other features.

The monster, 2. is destitute of every thing that presents the character of amenity, of gentleness, or of tenderness. That arched mouth and those pointed teeth are stupid, ignoble, insensible, made for devouring without the power of enjoying.

What stupidity in the mouth 3. and particularly in its relation to the eye!

The throat of the Sea-horse is a profound and horrible gulph, formed only to crush and swallow.



U. SER-

U. SERPENTS.



Survey the whole kingdom of Nature, and, if you can produce me a single being destitute of physionomy, or whose physionomy corresponds not with its character—I will admit that man too may have none.

What creature has less of physionomy than the Serpent, and what one has more? You might infer from many heads of serpents the characteristic signs of malice and falsehood.

Nothing indeed in this class, announces judgement, reflection, or even memory; but the striking character of this reprobate creature, is the cunning of a being whose faculties are extremely limited.

Even the changeableness of their colors, and the whimsical arrangement of their spots, suggest the idea of deceit, and seem to warn us to be on our guard against them. Of these heads, the greater part of which are from American serpents, is there one capable of inspiring us with any thing like affection or confidence?

Figure to yourself similar features on a human face—with what abhorrence would you turn your eyes from it! Crafty persons, it is true, usually have sunk eyes, whereas all these serpents have theirs prominent;

nent ; but this is the character of a mischievous cunning.—As to the look of craftiness, it is distinguishable only in No. 1. The mouth without lips is nothing but an arched incision, which extends beyond the eye. It is unnecessary to make any application of the subject : it speaks for itself.

All men really energetical possess rectitude and honesty ; cunning is nothing but a supplement to strength. No one of these heads is sufficiently energetic to act openly and without the aid of cunning ; they are made to bite the heel, and to be crushed under foot.

The judgment of God is imprinted on their flattened forehead : it is likewise legible in the mouth and the eye.

X. I N S E C T S.

I.

What infinite variety has the all-wise Creator displayed in the characteristic marks of every species and degree of vital power!

How He has imprinted on every creature the distinctive character which is peculiar to it! and how strikingly visible is this in the last class of the animal kingdom!

The world of Insects is a world apart, and though the beings which compose it, are such as have least relation to the human species, the Physician will not disdain to study them, as the observations which they furnish serve to support his system.

The form of every insect clearly indicates the degree of its active or passive force, and how far it is capable of enjoying or destroying, of suffering or resisting. Is it not visible, for example, that those insects, whose wings are hard and compact, have a character of force, capacity and resistance which is wanting to the butterfly, whose wings are so fine and delicate? Is not the softest substance at the same time the weakest, the most passive, the most liable to destruction? Do not insects, being almost entirely destitute of brain, differ, more than all other creatures, from man, who is so amply furnished with that organ?

Is there not a clearly marked distinction between every species of insects, and do you not discover, at the first glance, whether they be warlike and capable of resistance, or weak and defenceless? whether they be destined for enjoyment or destruction?





II.

The great Dragon-fly is endowed with a lightness and agility which are visibly manifested in the structure of her wings. It is in the act of flying that she carries off, with so much address, the little gnats on which she feeds. What slowness, on the contrary, in the crawling caterpillar! with what precaution she puts down her feet to reach the leaf she means to gnaw! A substance so soft was not made for resistance. The caterpillar, called the land-measurer, long and extended like a withered twig, has still less animation.

Who does not see, as he follows with his eye the light and frolicksome butterfly, an insect formed for soft and trivial enjoyment? Who so blind as not to perceive a higher degree of force in the industrious bee, destined to suck the juice of flowers? The fly is free and nimble; but how easy is it to see that his force has not, like that of the bee, a determinate end! The night-butterfly, slow, peaceful, harmless, is a striking

striking contrast to the active and murderous spider, who remains suspended in the centre of her net, only to dart with the greater ease on the insects which are caught in it. What activity and daring perseverance in the patient ant! In a word, what expression of solidity and resistance in the may-bug, covered with a coat of mail, and in the different kinds of scarabs; some of which are clothed with a strong shell, and others with a bristly buckler thick set with sharp points or long horns!

III.

HEADS OF INSECTS VIEWED THROUGH THE MICROSCOPE.

Who does not perceive inability to hurt imprinted on that flexible and rolled up proboscis, employed by the butterfly, 1. to extract the juice out of flowers?

Oppose to it the thick grinders of the wasp, 2. destined to gnaw and devour.

Observe in the locust, 3. a throat wide and threatening, expressive of its voracious character.

The great horn-beetle, 4. has something of harshness and ferocity.

Each of these insects—and all that exist are in the same condition—fulfils the end of its creation. Each differs from all the others, as much in its exterior, as in its character and destination: and this difference consists not in the play of the moveable parts, but in their form, in their softness or firmness, their weakness or solidity.

The subjects marked 2. 3. and 4. and all other voracious insects have, in their exterior, an expression of ferociousness, which might furnish some traits proper to characterize the most odious malignity.



Y. BEES.

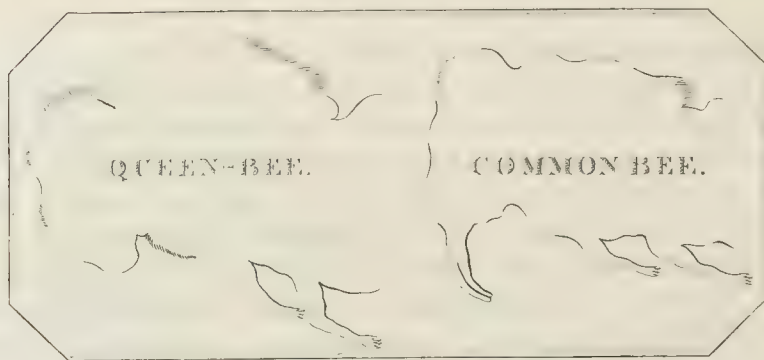
Let us stop for a moment, to subjoin some new observations to those already made, on the relation which is to be found between the human physionomy and that of animals.

It is evident 'That nature is subjected to invariable laws. She 'has only one alphabet, only one prototype for all her productions; 'in other words, you perpetually meet, under the same forms, beings 'endowed with the same force, and possessing the same essence. Two 'similar forms produce one and the same force; the more their forms 'approach to each other, the greater resemblance there is also of their 'faculties; in proportion as the forms differ, the faculties differ also.'

Every being is endowed with a force, with a spirit which acts from the interior to the exterior, according to the nature of the body in which it resides, and the situation of that body. Hence arise all the resemblances and dissimilitudes on which are founded all the judgments we form of visible objects.

If there exists, then, a resemblance of form between man and animals, it is to be supposed that there is a corresponding resemblance between their nature, their sensations and their faculties. Were we able to draw correctly the profiles of men and animals, could we compare them mathematically—we should come in time to determine with certainty the just proportion of their faculties. Much more: had we the means of stripping the head of the Queen-bee of the hairs which cover it, and of drawing her silhouette by the help of a solar microscope—I believe there would be no difficulty in distinguishing this silhouette from that of a common bee, and of discovering in it the marks of royalty and superiority. It is undoubtedly certain that this royal character must be visible or perceptible to the other bees, otherwise she could not be acknowledged, exclusively as queen, nor her rivals be expelled. The bees, confined to the narrow circle of their hive, probably perceive, by a glance, that supereminent force which we could

not distinguish without the assistance of the solar microscope. If it were possible to fix with more precision the relation of the contours of the Queen-bee, to that of the common bees, we should find perhaps a characteristic trait of royalty, a physiognomical indication which would always mark the superiority of an individual over its fellows—and this discovery would perhaps furnish us with a fundamental line, which might serve as a general rule in physiognomy. I would give a decided preference to the profile of the Queen-bee, because her superiority depends not on an arbitrary choice, but seems attached to her birth.



Z. MONKEYS.

It is well known that of all animals, the Monkey approaches nearest to the human form—and yet what distance between the monkey and man!—But the more enormous this distance is, the more is man bound to rejoice at it. Let him carefully guard against that false humility which would degrade his being, by an exaggeration of the relations which it bears to a creature so much his inferior!

The skull of the monkey, as we shall presently see, is that which has the greatest analogy to the human skull; and with regard to the faculty of forming an image of sensible objects, he too of all animals has the greatest relation to the human species.

Of all the different kinds of monkeys, there is hardly any except the Orang-outang and Pitheco which have a marked resemblance to man: all the others are sensibly below the human form.

The Orang-outang imitates all our actions—but merely in the view of imitating somewhat, and without ever attaining the end at which he aims.

Those who take pleasure in degrading man to the level of the brute, exalt the Orang-outang to the level of man. But nothing more is necessary than an accurate observation and comparison, though it were confined simply to a parallel of the skulls, in order to discover, in spite of all their resemblances, the prodigious difference which must for ever separate the two species.—This shade, so slight on the first glance, is sufficient to remove the whole monkey race to an infinite distance from humanity.

Much has been said of ‘man in a state of pure nature,’—but where shall we find him in that state? It no more exists than a ‘Natural Religion without revelation.’ Is any other proof necessary of the non-existence of this chimerical state, than the constant superiority of the human species?—and is not the necessity of the doctrine of the Gospel, demonstration sufficient of the nullity of a religion purely natural?

Let

Let me here present the traits under which man has been represented, when reduced to a state of pure nature: ‘ He is painted with
 ‘ his head covered over with bristly hair or curled wool; his face
 ‘ overspread with long hairs, which, planted all over the surface of
 ‘ his forehead, fall downward and cover his face—deprived, in a
 ‘ word, of all the majesty of the human form; the eyes concealed,
 ‘ sunk and rounded like those of animals; thick pouting lips; the
 ‘ nose flattened; the look stupid, or even ferocious; the ears and the
 ‘ whole body shaggy; the skin hard like black or tanned leather; the
 ‘ nails long, thick and hooked; the soul of the foot furnished with a
 ‘ kind of hoof &c.’ From such a picture it is inferred, that no one thing is rendered sensible, with more difficulty, than the shades which separate man from the brute.

Though less difficult to prosecute than some affect to believe it is, I leave this parallel to persons of greater ability; sensible that I have not talents sufficient for establishing the different points of comparison, I confine myself at present to that of the skulls of the two species.

Can any one find in the monkey, the majesty which sits enthroned on the human forehead, when the hair is turned backward? Is it not a profanation of the word hair, to apply it to the mane of the monkey? In vain will you look any where but in man, for that large and elevated forehead which gives so much dignity to his physionomy, and that stately arch which seems destined to serve him for a crown.

Where will you find these eye-brows drawn with such exquisite skill? Or their play, in which Le Brun discovered the expression of every passion, and which indicates, in effect much more than ever Le Brun fancied he had perceived in them.

Where do you find that nose so lofty, yet so graceful? that happy transition from the nose to the mouth? Where find lips, that for pliancy, colour, shape, have the slightest approximation to ours?

Has

Has the monkey cheeks, a chin, a neck, once to be compared with those of man?—In one word, where do you find *humanity*?

Among Savages, the new-born infant is *man*, and bears all the characters of his species. Compare him with the Orang-outang as he comes from his mother's womb—and you will admit, that the former will sooner rise to the dignity of angels, than the latter to the dignity of man.

M O N K E Y S .

Of all the Monkey heads presented in the annexed plate, 5. is the most striking : it is that of the Orang-outang, otherwise called Jocho, or the man of the woods, and of all the tribe is that which has the nearest resemblance to man. But how ill does this illusive resemblance support the examination of an enlightened criticism !

His animal character, which places him so far beneath the human species, pierces through the mask under which Nature has made an effort to conceal the brute. This character is particularly distinguishable :

a. In his narrow forehead, which has nothing like the beautiful proportion of the human.

b. In the defectiveness, or at least, in the want of effect of the white of the eye.

c. In the nearness of the eyes, or that of their orbits, which becomes strikingly conspicuous when the bones of the skull are stripped of muscles and teguments.

d. In his nose so excessively flat, too narrow in the upper part, spread too wide below.

e. In the position of his ears, placed too near the crown of the head, and which in man are almost always of the same height with the eye-brows, and parallel to the nose.

f. In the space which separates the nose from the mouth ; a space which in the animal is almost as long as the chin, whereas in man it is generally but about half that length.

g. In the lips which are glued close to the teeth, and form an arch like those of other animals.

h. In the triangular form of the whole head.

It would, in truth, be superfluous to push the comparison so far as to the neck and the hair.

This



MONKEYS, &c.

Leprieux and Delaunay delin. & sculp.



This animal, it is farther alleged, has a melancholy air, and a stately gait; that all his motions are measured; that his disposition is abundantly gentle, and very different from that of other monkeys; that he has neither the impatience of the baboon, nor the mischievousness of the satyr, nor the petulant vivacity of the long-tailed monkeys.

No one of these now under review has lips to be compared with ours; and, if we except two or three, all of them present physiognomies which constrain us, on the first glance, to rank them in the class of mere animals.

Next to the Orang-outang, betwixt which and man we have pointed out such a palpable difference, the Gibbon, 3. and 4. is the one whose form approaches nearest to the human figure. There is a resemblance sufficiently marked between his skull, 24. and that of man. This monkey is of a mild disposition; has gentle manners; his motions are neither too brisk, nor too precipitate; he takes quietly the food that is offered him; he is sensible of cold, and afraid of moisture: but his whole figure taken together has nothing human in it; his ill-proportioned arms reach the ground, even when he stands upright.

How perceptibly is the brute characterized in figure 5. by the excessive distance of the nose from the mouth! but on the contrary, in 4. 10. and especially 21. 23. it is the too great proximity of these parts which betrays the beast concealed under the mask of man.

Among the most tractable species of Monkeys we may farther rank the Maimon, 21. which, by its conformation, has the angle of the eyes most nearly approaching that of man, and which in other respects passes for a sociable and kind animal.

The Macaco, 6. is likewise commended for his gentleness; but he is so hideous that it is impossible to look at him without horror and disgust; he passes too for an animal singularly capricious.

The Mandrill, 9. 10. has something so atrocious and disgusting in his physiognomy, that it would be in vain to look for the traits of humanity

manity in him. His short and bushy locks, the length of his nose, or rather his two nostrils, from which there is a perpetual flux of humor which he licks up with his tongue, his purple coloured face furrowed on both sides with deep and longitudinal wrinkles, the total absence of a chin—Do not all these defects degrade him infinitely below the most miserable of mankind? He is not, however, among the most mischievous of the race.

The Mona, 20. is entirely destitute of forehead. He is allied to the tiger by the lower part of the face; but not one of his features expresses the force of man, and his figure, in general, has nothing human. His vivacity is carried to the highest pitch of extravagance; alert, but abundantly docile: his violence has nothing of furiousness.

The look of the Baboon, 2. is that of a greedy miser; he bears the character of a mean daintiness, and discovers a violent inclination to rapacity.

The Patas, 14. 16. commit great waste in the plains of Senegal: Monkeys of this species possess astonishing dexterity.

The Chinese Bonnets, 12. can never be rendered completely tame; and it is necessary to keep them continually chained. They fish very dexterously for crabs, by permitting the claw of that animal to lay hold of their tail, and by a sudden jerk draw them out of the water.

The following vignette presents the principal characters of the mouth of the different kinds of monkeys.



You find scarcely any traces of the human mouth except in 1. and 2.; the others rise not at all above the animal species; the mouth 5. is the farthest removed from the human.

It remains that I make a very important observation respecting those human forms which are believed to have some analogy to the physiognomy of monkeys. In reality, this pretended resemblance would be sensibly diminished, were we to take the trouble to observe and to compare with some degree of attention; it would totally disappear, especially on considering the foreheads, seeing those very persons who are supposed to have some resemblance to this animal, have almost all of them the forehead open and frank, and consequently differ from the monkey, in one of the principal parts of the head. Persons of this description, are commonly of considerable ability, active, dexterous, and of great use in society. They should, however, be on their guard against the propensity which they may have to avarice and cunning, two vices to which they seem peculiarly liable.

SCULL OF THE MONKEY.



Here is the figure of the Scull of a monkey of the common species.

I admit that among the Sculls of animals, there is no one which has so much conformity to that of man.

I discover in it, at the same time, very essential differences, which, in my opinion, are of the greatest importance in the Science of Physiognomy.

The *first* and most striking, is the smallness of the space which separates the sockets of the eyes.

The *second*, the flatness of the forehead, and its horizontal inclination, especially when viewed in profile. This trait is one of the essential characters which distinguish the animal from the man.

The *third* arises from the form of the opening of the bone of the nose. In the scull of man it represents a heart inverted; here, on the contrary, the point of the heart is undermost, and the base uppermost.

A *fourth*

A *fourth* difference is that of the traits which unite the forehead and the nose, the root of which is placed much higher in the skull of man, than in that of the monkey.

In the *fifth* place, the jaw of man is, proportion being preserved, much larger than that of the monkey, and contains many more teeth; the one before us, terminates too much in a point, and, viewed in profile, projects too far forward.

Sixthly, the chin of man is much more prominent than that of the monkey. When the two skulls rest on the lower jaw and are placed beside each other, that of the animal inclines so violently forward that you can scarcely perceive the face.

The chin is the distinctive character of man: this truth appears to me an axiom in Physiognomy. By the word chin, I here understand, only the bony part, stripped of muscles and teguments; it is the absence of this part which occasions that of the chin in all animals, when viewed in front.

The profile alone presents a *seventh* difference the most decidedly marked: it relates to the form and the extent of the hind-head, which in the monkey is infinitely more oval and shorter than in man. Besides, the angle which the lower part of the under jaw here forms with the base of the hind-head, is almost a right one—whereas in man the lower jaw is found to be almost in the same horizontal line with the occipital apophysis, of which the monkey is destitute.

“He is then nothing but an animal, and notwithstanding his resemblance to man, so far from being the second in our species, he is not even the first in the order of brutes, because he is not the most intelligent.” The principal cause of this degradation of the monkey, is the smallness of his forehead, and of the space which contains the brain; all of them differences very essential, and too characteristic to permit us to confound him with man.

C O N C L U S I O N.

In order to be thoroughly convinced of the truth of Physiognomy, and to be sensible of the infinite Wisdom of Nature in the conformation of animals; in order to have convincing evidence that in all her actions she is subject to distinct laws, it is sufficient to compare the profiles of all animated beings, and to observe :

- a. The relation which the mouth has to the whole head ;
- b. To the eye in particular ;
- c. This relation determined by the length of the mouth viewed in profile ;
- d. Determined by the form and curvature of that part ;
- e. Finally, by the angle which this line forms with that of the eye, supposing a new line drawn through the center of the one, to the extremity of the other.

For example, in the human profile, the eye is found placed above the mouth at the distance of about six times the breadth of the line of the profile of the mouth.

The angle of which I have just spoken, will be nearly a right one in a wise and good man—the more obtuse it is, the more it announces a character decidedly animal.

The same effects may be inferred from the greater or less disproportion between the length of the line of the profile of the mouth, and that other line which may be drawn, in idea, from the extremity of the mouth up to the eye. The true proportion of this part of the human face to the length of the profile of the mouth, is as 1. to 6.



FRAGMENT TENTH.

OF THE HUMAN SKULL.

A.

AUTHORS and Observers who have preceded me in the physiological career, seem to have paid only a slight degree of attention to the Skull, that part of the human body which it is of most importance to study.

No one is more interesting or more significant to an attentive Observer. The knowledge of this part is the most solid foundation of that of man.

I have hinted more than once, and especially in the Dissertation with which the first Volume concludes, that I consider the bony system as the sketch of the human body; and that, in my apprehension, the skull is the basis, the abridgment of this system, just as the face is the result and the summary of the human form in general. The flesh, according to these principles, is only, in some measure, the coloring which relieves the drawing; and the principal object of my researches will be the constitution, the form, and the curvature of the skull.

It is well known that the foetus is, at first, only a soft and mucilaginous substance, apparently homogeneous in all its parts. The bones themselves are, in the beginning, nothing but a kind of jelly, which becomes in process of time membranous, then cartilaginous, and, at length, hard and bony.

In proportion as this jelly, so transparent and so delicate in its origin, grows, thickens, and loses its transparency, there is observable in it a little speck more firm, and more opaque, which differs from car-

tilage, and already partakes of the nature of bone, without its hardness. This speck may be termed the *nucleus* of the bone which is going to form, the centre from which ossification proceeds, till it reach the circumference.

There are perceptible in this bony germ, differences which already enable us to judge what will be the form of the bones, when they shall have arrived at perfection. In the small simple bones, you distinguish only one single *nucleus*; in the greater, and such as are gross and angular, we find several, springing in different places, from the primitive cartilage; but, in this last case, the number of pieces of which the bone is to be composed, is the same as that of the *nuclei*, and all these pieces are perfectly arranged and proportioned.

In the bones of the skull the round *nucleus* appears at first in the centre of every piece, and the ossification extends afterwards in all directions by means of an infinite number of fibres, which the bony speck sends forth in form of rays, and which lengthen, thicken, harden by degrees, and unite by a membranous contexture. The junction of the different parts of the skull produces afterward those indented seams, whose delicacy is so justly the object of admiration*.

We have hitherto spoken only of the first epoch of ossification. The second may be fixed at about the fourth or fifth month. During this interval the bones, and all the parts in general, assume a form more perfect and more distinct, in proportion as the ossification progressively gains upon the whole cartilage and according to the greater or less vivacity of the fœtus, and of the degree of active force which characterizes that being, even before it see the light.

The bones increase and harden with age, following a gradation insensible, and coincident with every instant of the duration of life.

* Consult *Albini Icones ossium fœtus humani*, and *Bidloo Anatomia corporis humani*.

Anatomists are not agreed in their hypotheses respecting the ossification of the fœtus—but this disquisition enters not into my plan, and I leave to future Physionomists the trouble of clearing this hitherto untrodden path ; for my own part, I confine myself to what is positive, and to conclusions drawn from observation alone.

Besides, it is certain that the activity of the muscles, of the vessels, and other soft substances which surround the bones on every side, contributes inconceivably to their increase, and the progress of their solidity.

What still remains of cartilaginous in the newly formed bone of the fœtus, diminishes, becomes firm, and whitens till the sixth and seventh month, in proportion as the bony part advances to perfection. Certain bones acquire firmness and solidity much faster than others : this is the case with those of the skull, and the small bones which constitute the organ of hearing. The same bones have not always an equal degree of hardness, and there is sometimes a difference in different parts of the same bone. In general, they are always harder toward the centre and principle of ossification ; and their solidity decreases in proportion as they remove from it. Farther, as the bones consolidate, which takes place with the progress of age, their rigidity advances by slow and imperceptible degrees. What was still cartilage in the adult, becomes solid bone in the old man, and his whole bony system becomes brittle from its having become compact and dry.

* * * * *

B.

Anatomists distinguish the natural or essential form, from the accidental.

The natural form is nearly the same in all bodies, however different from one another as to the exterior. It is for ever determined by the
universality

universality of a common nature in beings which transmit life, by the uniform property of their seminal liquid, and by the circumstances which naturally and invariably accompany generation. For this reason, man always generates a man, and every animal an animal like itself.

The accidental form, on the contrary, is subject to variation in the same individual according to circumstances, and the influence of age.

The natural form has its internal moulds which vary as much as the external contours of the face. These internal moulds are the work of Nature, the order assigned by the Sovereign Creator of all things, to every work of his hands. It is the effect of an inexplicable predestination, the only one to which we are really and constantly subjected before we are born. Every bone has its primitive form, and its individual disposition. It may change, and its effect does change every instant of the day; but never will it arrive at a perfect resemblance with another such bone which bears the same name, but whose primitive form is different. The accidental changes, however sensible they may be, will not depend the less on that account, upon the primitive and individual form of the bone. Even the most violent pressure will never alter that form, nor occasion such a deviation from nature as to render it impossible to distinguish such a bone, from that which belongs to every other bony system which may have suffered the same accident. In a word, one bone can no more lose its original form, and assume that of a corresponding bone, than the Ethiopian can change his color, or the Leopard his spots, whatever be the variations to which both the one and the other are exposed.

You may discover in the bones, a great number of vessels which convey to them the marrow and the nutritive juices. The younger the subject is, in the greater number are those vessels, and the more spongy and flexible also are such bone.

It

It is possible from the degree of hardness, with the assistance of experience, to determine the age of the foetus by the inspection of its bones; but in proportion as the body increases and waxes old, these differences disappear, and the more difficult it becomes to determine the precise epoch.

The Scull, which by degrees acquires so great solidity, is in infants soft and flexible; its internal surface is intersected by a great number of furrows, canals, and inequalities; and it is the continual pressure of the blood, of the veins, and even that of the brain, which produces them.

The cavity of the scull is visibly fitted to the mass of the substances which it contains, and follows their growth at every age of human life. Thus the exterior form of the brain which imprints itself perfectly on the internal surface of the scull, is at the same time the model of the contours of the exterior surface.

The mastoïdean apophyses of the temporal bones, which are placed behind the auditory canal, appear neither in the foetus, or during the first years of infancy: they acquire consistency and increase only with age. In women and persons who lead a sedentary life, they are small, round and smooth. In the peasant, on the contrary, the porter, and other persons inured to labour, they are large, covered with asperities, oblique, bent forward and downward in the same direction with that of the corresponding muscles.

It is the pressure, then, of the muscles, and that of the parts adjoining to the bones, which engrave upon their surface, and even in their substance, all sorts of designs and furrows. On the surface of the scull chiefly are to be found distinct marks of the manner of life followed by the party to whom it belonged.

The tumors which accidentally take place near the bones change the form of the latter by the continual pressure they make on their surface.

There has been seen, even in a grown person, an aneurism formed in the thorax, make its way through the sternum, and produce round the opening which it had forced, cavities analogous to the form of the abscess. This skeleton is said to be preserved in the Anatomical Cabinet of Petersburg. It may be concluded, from a case so extraordinary, that in the order of Nature, similar effects happen every day, and necessarily must happen : *Gutta cavat lapidem.*

This Observation is one of the most important for the Science of Physiognomies. Mr. Fischer, from whom I have taken the liberty to borrow several ideas on this subject, insists, that it is possible, from the inspection of the skull only, to discover at least characters distinguished by a peculiar simplicity or energy. He explains afterwards in detail, by means of the total form, of the hardness, and the proportions of the skull, the disposition and total mass of the character ; and discovers its accidental display, and particular dispositions, in the different impressions produced on the bones by the muscles of the face. Hence those infinite differences in the bones of the Skull, varied as endlessly as languages and dialects.

From the whole, it follows that the bony system is the foundation of Physiognomy, whether it be considered as acting on the soft parts, or acted upon by these same parts ; whether, in a word, we consider it as giving and receiving the law by turns. In both cases it will always be solid, determinate, durable, distinguishable—will bear the marks of what is most invariable in the character of man.

* * * * *

C.

What answer is now to be given to an Anti-Physiognomical Wit, who has taken a fancy to divert himself at my expence ?

‘ There have been found,’ says he, ‘ in the catacombs near Rome, a great quantity of skeletons, which have been taken for relicks of saints,
‘ and

‘and revered as such. Many of the learned have since doubted whether the catacombs served as tombs to the primitive Christians and Martyrs, and have even conjectured that they may have been the burying place of malefactors and banditti. This controversy has greatly disturbed the devotion of the Faithful. If Physiognomy,’ adds he, ‘is a Science to be depended upon, why has not Lavater been sent for, who, by the sight and touch alone, would have separated the bones of the Saint from those of a Thief, and thus restored the true relicks to their former credit.’

An impartial Defender of the Science of Physionomies has answered this sally in the following terms. ‘The idea,’ says he, ‘is pleasant enough. But after he has had his laugh at it, let him examine a little the result of these researches, supposing them to have taken place. The Physionomist would probably have pointed out, in many of the bones, and particularly in those of the head, a multitude of real differences which escaped the eyes of the Ignorant. And when he had afterwards classed the heads, when he had successively established their gradations, and made us sensible of their extremes by contrast, we should not have been far, perhaps, from acquiescing in his hypotheses, respecting the properties and the activity of the brain which these skulls formerly contained.

‘Besides, is it not well known that a great many banditti have distinguished themselves by an astonishing degree of spirit and activity? And can we say as much of most of the Saints whose names make a figure in the calendar? The question becomes accordingly a most intricate one; and the Physionomist is very excusable if he decline to give a resolution of it, and refer the decision to an infallible Judge.’

Thus far Mr. Nicolai. His answer is good; but it does not appear to me a sufficient one. Let us endeavour to place the subject in its clearest light.

‘To

‘ To distinguish the saint from the robber, by the skull merely,’
Who ever pretended it ?

When you would form a judgement of men, of their opinions and their Works, it seems to me that candor requires, first of all, that you should enter into their views, and not impute to them ideas which never were theirs.

I know of no Physionomist who has advanced the pretension which our Critic combats; sure I am at least, that I never arrogated it to myself.

I will maintain it, however, as a truth most easily to be demonstrated: ‘ that the simple form of the skull, its proportions, its hardness or softness, are sufficient to determine in the gross, with the utmost certainty, the energy or the weakness of the character of the individual to whom it belonged.’

It is much more evident, and I have said it already more than once, that energy and weakness are, in themselves, neither vices nor virtues. They constitute neither the Saint nor the Demon.

In a word, every man has it in his power to make what use of his faculties he thinks proper, and may employ his strength, as his wealth, to the benefit or the detriment of Society; and one may with the same stock of wealth become a Saint or a Demon. Finally, the use of the positive force is as arbitrary as that of the natural force with which a man is endowed from his birth; and, as of a hundred Rich men ninety nine will not become Saints, so likewise, of a hundred men born with a primitive force clearly decided, scarce will one make the use of it to which it was destined.

When there is found, then, in such or such a skull traces of great solidity, it is unwarrantable immediately to conclude, ‘ That such a one was a Highwayman;’ but you will risk nothing in affirming, ‘ That you discover in it a superabundance of impulsive force, which, unless you suppose at the same time certain restrictions and modifications,

‘ tions, renders it extremely probable that this man had the spirit of conquest—that he was the General of an Army, a Conqueror, a Cesar—or a highwayman, a Cartouche : that, in certain circumstances he would have acted in such a manner ; that, in a different situation he would have taken other specific measures ; but always with the same violence and impetuosity, always as a Despot and a Conqueror.’

Thus one may be able to say, on inspecting the bones of certain skulls, ‘ That the texture, the form, the softness of their parts, evidently indicate a feeble subject, endowed only with the faculty of conceiving ideas, and destitute of all impulsive force or creative energy. —That in such a conjuncture persons whose skulls are thus constructed would have acted feebly ; that they would have been naturally as incapable of resisting strong temptations, as of forming great enterprises. In the world they would have become coquettes, libertines in private life, and false devotees in a convent.’

The same force, the same sensibility, the same conception, produce effects and receive impressions which vary without end.

This enables us to conceive, as has been already remarked, that predestination and free will may be allied in the same subject.

Conduct a man of the most ordinary understanding to a charnel house ; point out to him the difference of the skulls, and he will soon discover, or at least feel, after what you shall have told him : ‘ that one announces energy, and another weakness ; this obstinacy, and that levity.’

Find there by chance the skull of a Cesar, that of a Michael-Angelo ; who would be so stupid as not to discover in it the characteristic expression of extraordinary energy, of firmness not to be shaken ? And, notwithstanding their differences, must we not ascribe to them equally an influence more decisive, effects more durable than those which could have been produced by a skull smooth and half-oval ?

And the Scull of Charles XII. with what characters must it not have been impressed? How different undoubtedly is it from that of his Historian Voltaire? Compare the scull of Judas Iscariot with that of Christ, by Holbein—and do you ask, which is the traitor? where is innocence betrayed?—Can you hesitate? no, certainly.

It is not difficult without doubt to pronounce between two heads exceedingly different, between that of a highwayman and that of a Saint. The differences are too striking in this case, to permit the person who has caught them to draw vanity from it, and to flatter himself that he is able to distinguish in general the Saint from the Robber, by means of the scull only.

I shall finish this article by mentioning an historical trait known to the whole world. There were found formerly on the field of battle the bones which remained there many years after the combat, and the distinction was even then sensible between the skulls of the effeminate Mede and the warlike Persian. The same thing has, I believe, been said of the Swiss and Burgundians; and this will prove, at least, that it has been deemed possible to discover simply by the inspection of the scull, the difference of the manner of life, and that of the several powers of different nations, and to distinguish one people from another.

* * * * *

D. ADVICE TO THE PHYSIONOMIST RESPECTING THE IMPORTANCE
OF THE KNOWLEDGE OF THE SCULL.

The intelligent Physionomist ought therefore to bend his whole attention to the form of the head. He ought to apply himself to observe, to determine the first form of that of infants, to follow it through the infinite and relative changes which it undergoes. He ought to perfect himself in this study to such a degree as to be able to say, at first sight of the head of a new-born infant, one of six months,

or

or of one or two years old, 'In such a given case this bony system ' will form and design itself in such a manner.' He must be able at sight of the skull of a young man of ten, of twelve, of twenty four years, to say, ' that skull had such a form eight, ten, or twenty years ' ago—and unless some extraordinary accident happen, it will assume ' such another form eight, ten, or twenty years hence.' He ought to be sufficiently acquainted with individual forms to foresee in the infant, what the youth will be, and in youth the full-grown man; and reciprocally the youth in the adult, the infant in the youth, the new-born child in him who has reached the second year, the embryo in the infant at the breast.

He ought—and the time will come when he shall be able to do this.—And then Physiognomy will be supported by its natural basis; then it will take deep root, and become like a tree on which the fowls of heaven build their nests, and under the shade of which the wisest and best of men come to repose themselves and to adore. Hitherto our science is only a single grain of seed, which is thrown away because its value is not understood.

Ye who adore the Infinite Wisdom which forms and disposes all things, O, stop for a moment longer to contemplate with me the skull of man!

We discover in that skull, stripped of its covering, the same varieties which manifest themselves in the whole external form of man. The sequel will exhibit proofs of it, and will evince, that with it properly we must begin, if the Science of Physionomies be any thing more than a simple amusement, if it is to become a benefit to Society; and men will be convinced that the inspection of the bones of the skull, of their form, and contour, speak, if not every thing, at least most frequently, much more than all the rest.

* * * * *

E. OF

E. OF THE SKULLS OF INFANTS.

You may distinguish at once the design of an infant's skull, though detached from the other parts of the body, and it would be difficult to confound it with that of a grown person. It would be necessary only, for the painter to attend more to the expression of every essential quality, and be carefully on his guard against generalizing what ought to be characterized—a fault into which Painters and so many pretended Physionomists are every day falling.

There are discoverable, then, in the head of an infant, characters sufficient to distinguish it from that of every other individual of the human species; and these distinctive signs reside as well in the assemblage and form of the whole, as in every part taken separately.

It is well known that the head of the infant is much too large in relation to the rest of the body, and that this disproportion is particularly apparent in an infant newly born, or one that has not seen the light. In like manner, on comparing the skulls of the fœtus, the infant and the grown person, it will be found, if I am not deceived, that the part of the skull which contains the brain, is larger than those which form the rest of the face and the jaws; it is this, I believe, which usually makes the forehead in children, especially the upper part of it, so very prominent. The bones of the two jaws, and the teeth of which they contain the germ, unfold themselves more at leisure, and arrive at perfection by a slower process. The lower part of the head, in general, increases more than the upper, till it has attained its full growth. The mastoïdean apophyses, and some others which are placed behind and under the ear, appear not till after the birth. The same observation applies to most of the pituitary sinuses, which are to be found in the substance of the jaws. The conical figure of these bones, the number of angles, of edges, and epiphyses which compose one and the same body with them, the continual play of the muscles which are attached to these solid protuberances, are
sufficient

sufficient to explain with ease those accretions and changes which the bony and rounded cavity of the brain no longer admits of from the moment it is inclosed on all sides, and the seams are consolidated.

This unequal growth of the two principle parts of the skull, for I must not stop to observe separately every part, and every one of the bones of the head, this inequality, I say, must necessarily produce great differences in the whole. To which might be farther added, those which arise from the edges, ridges, angles and windings, resulting from the action of the muscles.

In process of time, the anterior part of the face will lengthen and push forward, under the forehead; and, as the lateral parts, that is to say, the temporal bones, will retire more in proportion as they ossify and unfold themselves, the skull, which in the foetus tapered downward in form of a pear, will soon lose that figure.

The frontal and pituitary sinuses too are not formed till after the birth; for which reason, we never see in infants any elevation above the nose, nor about the eye-brows.

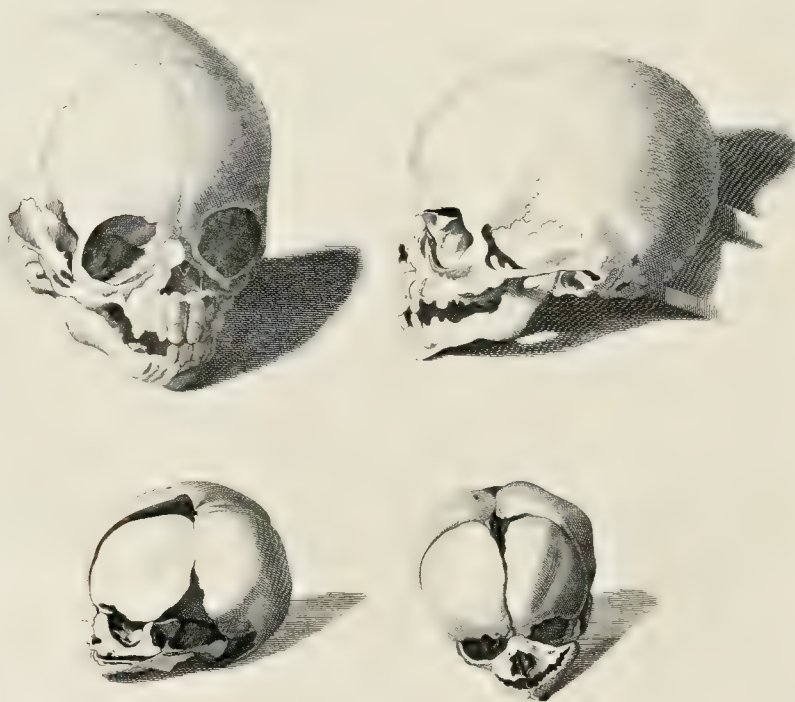
The same thing may sometimes be remarked in grown persons, when these cavities are entirely wanting, or too small. In general, they vary exceedingly.

The nose likewise undergoes great changes; but I know not what share the bones have in all its progressive variations, this part being almost entirely cartilaginous. All this would require an accurate comparison of many skulls, and heads of children, and of grown persons of all ages; or rather of one head with itself at different ages, which we shall be enabled to perform by means of silhouettes. A series of heads traced in this manner through the different stages of life, would be a most interesting subject of investigation to an Observer.

F.

Here are several skulls of infants. The upper part of the vignette represents that of a child three years and a half old. It is remarkable for the singularity of that arched outline, which extends from the hollow of the nose down to the tip of the chin. Had this head been permitted to attain its full growth, the female to whom it belonged would probably have been very judicious, but somewhat of a gossip.

Below I present the figure of the skulls of two infants from four to five months old. You perceive, at the first glance, the imperfection of all the bony parts, and particularly that of the temporal bones, and of the two jaws. The progress of Nature in her productions, is only in proportion as they become necessary.



G. DIFFERENCE OF SKULLS RELATIVELY TO SEXES AND NATIONS.

Mr. de Fischer has published a very interesting Dissertation, the object of which is, to point out the difference of the bones relatively to Sex and Nation. I shall extract some passages from it.

The examination and comparison of the internal and external structure of heads, furnish alone an easy method of distinguishing the skulls of one sex from those of the other. Labour and strength are assigned to man; beauty was reserved for woman, whom her form calls to the propagation of the species. You discover accordingly, in the bones of the male, the signs of vigor and force; his skeleton and skull are more easily analyzed, as, in general, features bold and strongly marked are more easily hit, than such as are weak and less finished.

The structure of the bony system in general, and that of the skull in particular, is evidently more solid in man than in woman. The skeleton of the one increases in breadth and thickness from the haunches up the shoulders. Broad shoulders and a square figure announce, then, robust constitutions. The skeleton of the other, on the contrary, diminishes as it ascends, becomes smaller and more slender in the upper part, and almost always terminates in a round. Some of her bones are even more delicate, more smooth, sleeker and more rounded; they have ligaments less strong, fewer edges, and angles less projecting.

We may likewise appeal to the authority of Santorin in favor of the difference of skulls, in the two sexes. ‘The cavities of the mouth, of the palate, and of all the parts which compose the exterior organ of speech, are, according to him, smaller in women than in men; their chin is narrower and rounder; and consequently more analogous to the hollow of the mouth.’

The roundness of the skull, and its angular form, ought then, in general, to be considered in Physiognomy as an essential prognostic: they

they may become the source of a multitude of particular observations. The Work of Mr. de Fischer furnishes examples and proofs of it

There is no perfect resemblance between one man and another, neither in the external structure, nor in the internal structure of the parts of their body. The same thing holds with respect to the bony system: there exists a difference between its parts, not only in different nations, but also amongst persons the most nearly related to one another—though in the same family, and the same nation, the differences are not so clearly marked, as in nations far removed from each other, and in persons whose manner of life is entirely different. The more closely men are allied by the ties of blood, and those of society—the more they resemble one another in language, way of living, manners in a word, by the conformation of the exterior parts, as far as they are susceptible of modification by accidental causes. For this reason, a kind of resemblance is observable between nations who maintain an intercourse commercial and *political*. Their form is, in some measure, assimilated, through the influence of climate, the power of imitation and of habit; springs which act so powerfully on the nature of the body, and that of the mind, in other words, on our faculties, visible and concealed. This assimilation, however, destroys not the national character, which remains still the same, and which it is often easier to perceive than to describe.

I leave to the researches and observations of a man of genius like Mr. Camper, a subject still involved in so much obscurity. I frankly acknowledge, that I want the ability, leisure and opportunity which are requisite to the elucidation of it, by new and important discoveries.

Without entering into the minute differences of the homologous bones of different nations, I restrict myself to some examples drawn from the conformation of the Whole, in Nations very remote from one another, which will evince, that though it be undoubtedly the form

form of the face which more especially preserves the stamp of the particular character of every nation, receiving better the impression of the mind; nevertheless, the diversity of force, of firmness, of structure, and even of proportion between the parts of the skeleton, manifest something of these characteristic differences of nations.

The skull of a Dutchman, for example, is more rounded in every sense; the bones of it are broader, more uniform, have fewer curves, and, in general, have the form of an arch less flattened on the sides.

The skull of the Calmuck has an appearance much more rude and coarse; it is flattened a-top, prominent on the sides, and, at the same time, firm and compact; the face is broad and flat.

That of the Ethiopian is erect and stiff, suddenly narrowed toward the top, sharpened above the eyes, projecting below, elevated and globular in the hinder part.

The forehead of the Calmuck is flat and low, that of the Ethiopian higher and more sharpened. And in Europeans the vault of the hind-head is more arched, and rounded in form of a globe, than in the Negro, and the African in general.

* * * * *

ADDITION.

The skulls presented on the annexed plate, belonged to subjects of different nations.

1. Is that of a German; every thing about it bears the impress of a European head, and it sensibly differs from the three which follow. The hinder part is thicker, the fore part more slender; the forehead better arched than the others, is neither too straight nor too round. The individual to whom it belonged was neither a simpleton nor a genius; he was of a character, cold, reflecting and active.

2. Is the scull of an Indian; it is easily distinguishable from the first. The crown of the head is more pointed, the hind-head more shortened, the bones of the jaw, and of the whole face, infinitely thicker. A scull thus conformed announces a person whose appetites are gross and sensual, and incapable of being affected by mental pleasure and delicacy of feeling.

That of the African, 3. differs from both the preceding, in the hind-head, which is much narrower, and by the size of the bone, which serves as its base; besides, the bone of the nose is too short, and the sockets of the teeth advance too much; hence that little flat nose, and those thick lips, which are natural to all the nations of Africa. I am particularly struck with the sensible disproportion between the forehead and the rest of the profile. That excepted, the arch of the forehead considered by itself, bears not that character of stupidity which is manifest in the other parts of the head.

The Nomade Tartar, or Calmuck, 4. The forehead has a resemblance to that of the monkey, not by its situation, but by its flatness. The orbits of the eyes are very much sunk; and the bone of the nose so short and so flat, that it scarcely projects beyond the adjoining bones. That of the chin is more pointed and prominent, but at the same time so small, that it produces in the whole an outline bending inward, the effect of which is very disagreeable. The curves of the other three faces are much more prominent. A flat forehead and sunk eyes generally pass for signs of cowardice and rapacity. Reader, keep in remembrance an incontestable truth, which experience, by a thousand examples, has confirmed: 'That every remarkable concavity in the profile of the head, and consequently in its form, denotes weakness of mind: it seems as if this part were sinking in search of support, as a feeble constitution naturally seeks to prop itself by foreign aid.'

We

* * * * *

We now proceed to the second part of the plate. It contains five skulls drawn after Vesal, 1.

It was of importance for me to know if among so many Authors who have written on Anatomy, there were none who had thought of examining the difference of skulls, in order to deduce from thence consequences respecting the character, or to determine the proportions of their contours. I have made the most accurate researches into this subject; I have consulted our most celebrated Physicians, such as Geffner and Haller; and the result of my investigation is reduced to the passage from Vesal which I am going to quote, and to the five skulls the drawing of which I have got copied, 2.

According to this Author, the form of the skull, *a.* is the only one that is natural; it has the figure of a lengthened spheroid, flattened on both sides, projecting before and behind.

I cannot bring myself to call this form the only natural one; I am even persuaded that there are several skulls whose contours are more beautiful, more symmetrical, and which announce more intelligence. For example, if the forehead inclined more backward, and the skull were a little more elevated and more arched—it certainly would gain considerably, though, even in its present state, it promises a character profound and judicious.

Vesal distinguishes several kinds of skulls, whose form is defective.

‘1. That whose anterior arch is not sufficiently prominent.’ Such is the skull *c.* which, considering the flattened contour of the coronal, must have been that of an idiot.

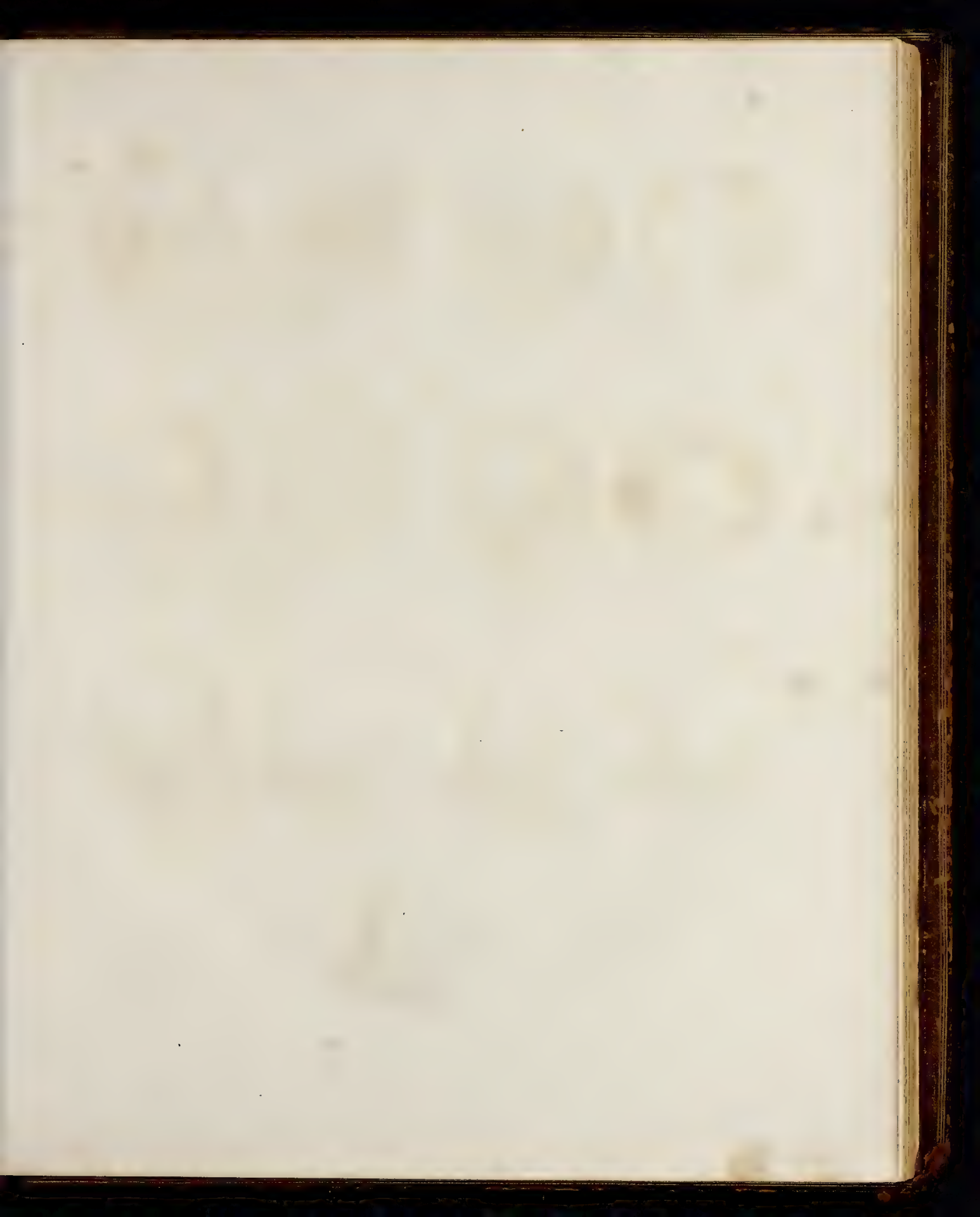
‘2. The forms, *b.* whose anterior protuberances are irregular.’ The hinder part of this head is still more so; it would be less defective

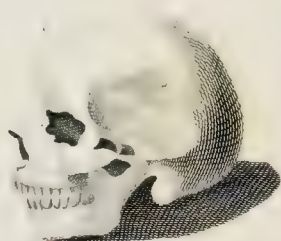
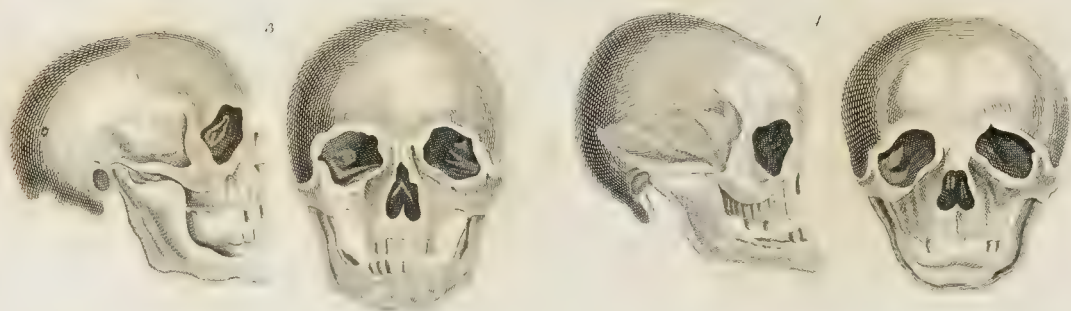
ive if the coronal were more contracted toward the root of the nose, if it were more strongly marked, and less rounded.

‘ The defective skulls of the third sort, *c.* have protuberances neither behind nor before.’ And undoubtedly this head is that of an idiot from the birth ; it is perceptible especially from the teeth, and the relation of those in the upper jaw to the chin.

‘ In a word, the form of face *d.* is not natural, inasmuch as the two protuberances are found on the sides, instead of being placed before and behind.’ If the profile of this forehead were entirely perpendicular, and retired less in the under part, it would not be stupid. What renders it so, is the angle which the forehead forms with the bone of the nose.

These are the most remarkable deformities ; to which may be added, the skulls whose profile is round or perpendicular ; those which are flat before, and too sunk or too elevated a-top, 3.





REMARKS.



1. VESAL—His portrait merits the attention of an enlightened Physicianist. That firm and decided character, that penetrating look, that nose which alone announces a judgement mature and solid, or rather, which is inseparable from profound understanding—how rarely are similar features to be found! This fine physiomy has conveyed to me the satisfaction which I always feel at sight of a great man, nay, of his very image. Does not the study of a good man's features in effect procure a joy pure and divine?

2. The five figures of skulls presented under this numeric character, are taken from *the Anatomical Theatre of Caspar Bauhin*: but through a want of accuracy, which is undoubtedly to be imputed to the designer, that form which according to the Author is most perfect, is at least as irregular and as defective as the other four. Not only is it quite flat toward the summit, but there has been superadded a cavity a top, which renders still more shocking that flatness of itself already so disgusting.

gusting. These are not the only faults I could point out, but I satisfy myself with remarking, that Anatomists and Designers of the greatest ability have not paid sufficient attention to the difference of skulls, though it be so striking and so essential.

3. Verum Galenus alibi, hanc figuram excogitari quidem, non autem in rerum naturâ consistere posse affirmat, quamvis interim Venetiis puer multis partibus deformis, exadmodum amens, hac figurâ hodie conspiciatur. Imo, apud Bononienses mendicus obambulat, cui caput quadratum, sed latius paulo quam longius contigit. Præterea Genuæ puellus annos natus forte tres, a mendicâ ostiatim circumlatus est, et paulo post in nobilissimâ Belgarum Brabantiâ ab histriionibus fuit propositus, cujus caput in utrumque latus protuberans duobus virorum capitibus grandius exstitit.

Genuensium, *continues our Author*, et magis adhuc Græcorum et Turcarum capita, globi fere imaginem expriment, ad hanc quoque (quam illorum non pauci elegantem et capitis quibus variè utuntur, tegumentis accomodam censent) obstetricibus, nonnunquam magnâ matrum sollicitudine opem ferentibus. Germani vero compresso plerumque occipitio et lato capite spectantur, quod pueri in cunis dorso semper incumbant. Belgis oblongiora cæteris propemodum reservantur permanentve capita, quod matres suos puerulos fasciis involutos in latere et temporibus potissimum dormire sinant*.

* Galen however in another part of his writings affirms, that such a figure may exist in idea, but cannot in the nature of things, though at Venice, a male child in many respects deformed, and entirely destitute of reason, may be seen at this day, of this very figure. At Bologna too there is a well known beggar with a square head, but somewhat broader than long. Besides, there was a little boy, perhaps about three years old, carried about from door to door in Genoa by a beggar woman, and afterwards exhibited by itinerant players all over Brabant, whose head, having a huge protuberance on either side, was larger than the heads of two men.

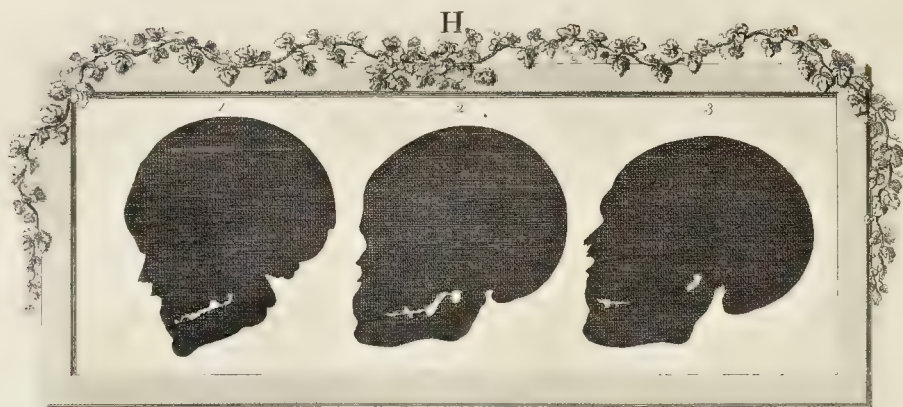
The heads of the Genoese, *continues our Author*, and still more those of the Greeks and Turks, nearly resemble the figure of a globe, to produce which form (not a few of them considering it as perfectly elegant, and adapted to the various integuments of the head in use among them) the midwives sometimes exert themselves, prompted by the great anxiety of the mothers on this subject. The Germans, on the contrary, are generally remarkable for a breadth of skull, and compressed hind-head, because when children in the cradle they always sleep on the back. The heads of the inhabitants of the Netherlands continue through life more oblong than those of other nations, because mothers accustom their infants to sleep on the side and temples, wrapt up in swaddling clothes.

I allow

I allow that forced pressures and positions may have an influence on the form of the head, and consequently on the intelligence and capacity of the child; but on the other hand, I likewise believe, that the violent pressure, which is unavoidable even in the easiest labours, does no real injury to the principal form. The natural elasticity of the parts repairs every thing, and restores the order of the whole. What has not the nose to undergo in the birth, a substance still so soft? Its elasticity, however, is sufficient to re-establish it. May it not be concluded from thence, that if a cartilage so delicate can recover from the compressions which it undergoes—much greater efforts must be necessary irrecoverably to derange the solidity and elasticity of the skull. The same thing may be said respecting the falls and blows to which most children are liable, without any injury to the brain or the form of the forehead. It must be admitted, however, that stupidity in children is often the effect of the unmerciful chastisements which parents and schoolmasters so absurdly employ.

Our Author remarks elsewhere; **Quod non naturales vocatæ capitis effigies etiam in egregie prudentibus (quandoquidem scilicet cerebrum nullâ propriâ admodum indigeat figurâ) interdum spectentur; etiamsi tales calvariæ, ac potissimum suturarum specie a naturali formâ differentes, nobis in cœmiteriis perquam varo sese offerant, ut profecto subinde sorsan occurrerent, si Alpium quæ Italiam spectant, accolarum cœmiteria scrutaremur, quum illos homines non dictis modo capitis figuris, sed longe etiam magis discrepantibus, deformes esse audiamus.*

* Those forms of the head called non-natural are sometimes found to belong to persons of superior wisdom; for the brain needs no certain and appropriated figure; though such skulls, and especially in the appearance of the sutures, different from the natural, seldom present themselves to observation in our church-yards, as would perhaps now and then be the case, were we to examine the burying-places of the inhabitants of the Alps on the side next to Italy, as we are assured these people have not only those deformities of the head which have been already mentioned, but others still more widely different from the natural figure.



Here are the silhouettes of the bony part of three heads. Smile or not as you please, they present facts. You see here neither mien, nor features, nor motion, and yet these three skulls are not for that less expressive. To destroy these facts, it would be necessary to produce others which prove the contrary. Every other mode of proceeding is unworthy of the Sage, unworthy of every who who loves truth, and is incompatible with sound Philosophy.

This is the judgement I would pronounce on these skulls; I believe it to be infallible, because it is dictated by experience.

No. 1, is the most acute and at the same time the weakest. You evidently perceive in it the character of a woman naturally attentive to little things, to neatness and accuracy, under the dominion of avarice and a restless spirit, and destitute of sagacity except in trifles.

No. 2, though of a delicate constitution, has however neither the weakness nor the littleness of the preceding.

No. 3, is a male skull. You observe in it the frontal sinuses, which are rarely or never to be found in the female skull. This character is the frankest, the most sincere and most judicious of the three—without being a genius of the first, nor even of the second order.

I. The

I.



The first profile, taken as a whole and compared with the second, is too perpendicular, and bears upon it the indication of want of understanding and delicacy. But this defect is in some measure effaced by the chin, and by the angle which the nose forms with the forehead. The Observer will presently discover, in the outline extending from the root of the nose up to the crown of the head, the expression of obstinacy destitute of energy.

The other profile is very different from the first. You distinguish in it the design of a great aquiline nose, singular force in the pituitary sinuses of the forehead, much coarseness in the lengthened under part of the face; little delicacy and reserve; an air insipid, harsh and insensible; a mixture of malice, cunning and stupidity.

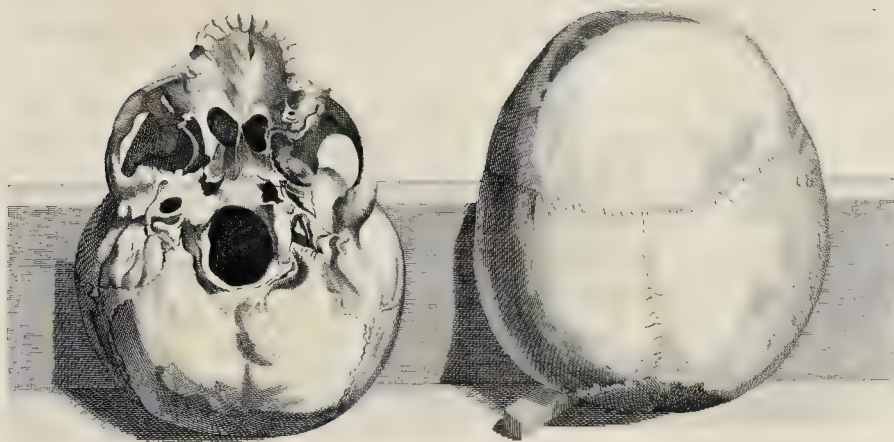


1. Is the scull of an old man who was beheaded ; it is chiefly remarkable for the protuberances of the jugular bone, and its pointed, angular chin. The forehead is ordinary without being ignoble, and indicates quickness of conception.

2. Another head of a decapitated old man, whose scull is in itself of an extraordinary thickness. The outline of the forehead would be admirable, were it drawn with more truth and boldness. The eyes were probably very much sunk ; at least the contour of the forehead leads one to think so ; and such eyes, combined with such a forehead, always promise great penetration ; they announce a mind firm, calm, piercing, and a disposition to cunning.

L. In

L.



In order to extend, and the better to fix our physiognomical discoveries, it will be necessary likewise to study the scull in different positions; I here present one which is singularly remarkable.

Observe first of all in a scull, the form, the size and the relation of the whole; its greater or less resemblance to the oval; the proportion of the height to the breadth in general.

In the position of the one before us, it is of an oblong form; viewed in front it would be of the small species. The interval to the coronal future is considerable.

Observe, in the second place, the anterior curve which projects beyond the rest of the scull: it is interesting, and easy to unfold its meaning.

In this scull, at least in the drawing, this curve is one of the least expressive. Better arched, or more regularly bent, it would promise much more character, that is, greater energy and penetration.

Consider,

Consider, thirdly, the three futures, their curvature in general, and above all their delicacy. I shall not yet undertake to explain their signification, but in the mean time, it may be considered as certain that Nature is ever exact, ever true, even in her minutest details.

Finally, one ought to examine the under part of the head, the curve which results from that position, and in particular the cavity, the flatness, or the arch of that portion upon which the skull rests.

In the one before us we shall distinguish :

- a. The arch produced by the row of teeth; its pointed or flat form will mark to us weakness or energy.
- b. The delicacy or coarseness of the upper jaw.
- c. The form and size of the aperture.
- d. The thickness of the sphenoid.
- e. The mastoid apophyses.
- f. And chiefly the rugged face of the occipital bone.

M.



The forehead viewed from top to bottom presents still differences of another kind, and which are most significant.

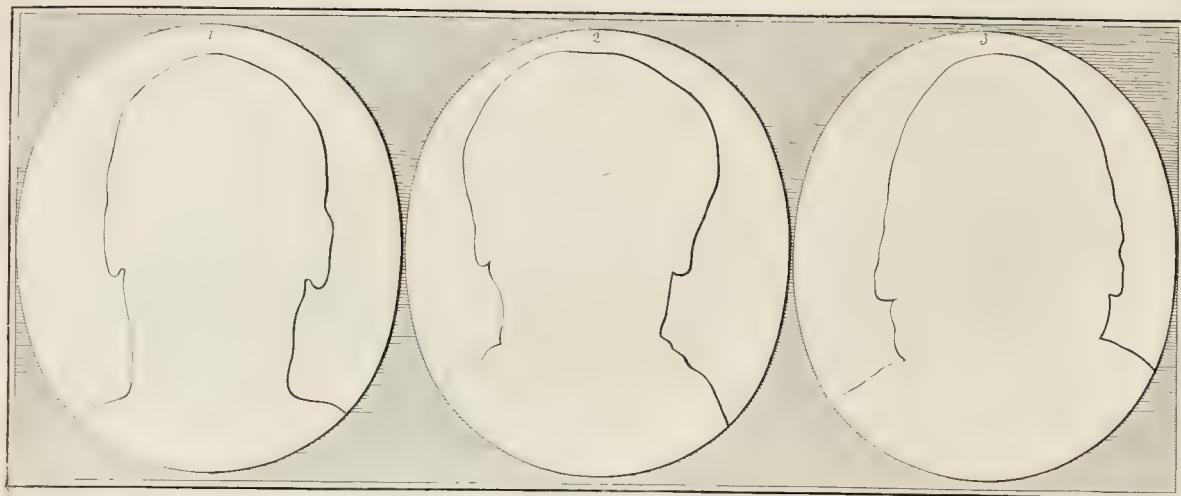
The language of nature, such as I find it here expressed in these detached skulls, in a single part, in a simple section of the skull, appears to me clear and decisive.

The man who perceives not here a subject of new discovery, may very possibly be amiable, respectable, useful to society, a friend to humanity—but assuredly he will never be a Physionomist. And, after all, is it absolutely necessary that every one should be such?

The first contour is that of an ordinary man, who, without being stupid, rises not however above the level of mediocrity.

The second is the character of a very judicious man.

The third is drawn after a bust of Locke.



The more we vary our observations on the human body, the more we study its contours under different points of view, the better shall we know, by means of these, the character and mind of man, and be able to determine the external signs of his faculties and of his activity.

Let any one draw the human figure in its natural size, in every possible position, were it only in silhouette; take it in front, or from behind, in profile, half-profile, or quarter profile—I am certain there might be derived from these drawings many new and important discoveries, which would lead to the knowledge of the universal signification of the structure of our body.

I have pursued the road which appeared to me the simplest; and, leaving the face entirely out, I have designed some heads which I know, and whose characters essentially differ.

For this purpose I have chosen three naked heads of very unequal faculties—and have been singularly struck with their difference.

The

The first head is that of a man more assiduous in labor than prompt in execution ; of a character calm, generous, sensible, firm and simple, of a sound understanding, and profound genius. His memory is not very happy , he has a great deal of wit, but his fallies are rather sensible than lively.

The second is the head of a Poet ; but I perceive in it neither the calmness of reason, nor perhaps even that degree of judgement which is absolutely necessary in order to determine and develop objects with sagacity.

The third is that of an idiot. His sunk neck, his form constrained, oval and pointed, form a shocking assemblage.

In examining heads stripped of the hair, I have always found that those, which, viewed from behind, bend inwards like a circle towards the top, are to be placed in the first rank ; those whose form is flat, contain minds of the middling or even inferior order ; finally, those which terminate in a point, announce decided stupidity.

* * * * *

REMARK.

By *Judgement*, I mean the faculty of knowing and determining with accuracy the signs of relations and those of differences.

By *Reason*, the faculty of knowing with precision the objects themselves, and of distinguishing what in them is analogous or heterogeneous.



FRAGMENT ELEVENTH.

OF SILHOUETTES.

A.

The Subjects treated in the preceding Fragments, lead us naturally to Silhouettes.

The Silhouette of the human body, or of the face only, is of all portraits the feeblest and the least finished ; but, on the other hand, it is the justest and the most faithful, when the light has been placed at a proper distance, when the shade is drawn upon a perfectly smooth surface, and the face placed in a position perfectly parallel to that surface. Such a copy is weak, for it presents nothing positive, and gives only the exterior contour of half the face ; it is faithful, for it is the immediate impress of Nature, and bears a character of originality which the most dexterous Artist could not hit, to the same degree of perfection, in a drawing from the hand.

What more imperfect than the portrait of the human figure drawn after the shade ! And yet what truth does not this portrait possess ! This spring so scanty, is, for that reason, the more pure.

The silhouette exhibits only a single line of the figure which it represents. We see in it neither motion, nor light, nor color, nor rising, nor cavity : the eyes, the ears, the nostrils, the cheeks—all this is lost ; nothing appears but a small part of the lips—and this feeble sketch is not the less on that account, possessed of infinite expression. We shall soon put the reader in a condition to form a judgement of it for himself ; besides, proofs of it have already been produced in the first Volume.

It

It may be supposed, with the greatest appearance of probability, that the shade of bodies first suggested the idea of the art of Design and of Painting.

The effect which it produces is extremely limited; but we repeat it, this effect possesses the highest degree of truth. No art comes near the truth of an exact silhouette.

Let any one make trial of it. Take a silhouette drawn with all possible accuracy after nature, then reduced upon oiled paper very thin and transparent; lay it over a profile of the same size, drawn by an artist of the first ability, and possessing all the merit of resemblance; you will readily discover in these two objects, thus compared, very sensible differences.

I have frequently made experiments of this sort, and always found that the highest perfection of art never presents nature exactly: that it never hits either her ease or precision.

Energy and ease—these are the distinctive characters of nature. The Artist who applies himself in preference to the expression of energy, will introduce a degree of harshness into his works;—they will discover looseness and want of precision if he study ease at the expence of energy.

It is necessary then to unite energy to ease; both the one and the other of these characters must be expressed with the same scrupulousness and the same fidelity.

Upon these principles I advise Artists who wish to represent the human form, to begin with silhouettes—to draw them first after nature—then copy them by the hand—and after that to compare and retouch them. This is the road they ought to pursue; otherwise they will hardly discover the grand secret of blending accuracy with ease.

Silhouettes alone have extended my physiognomical knowledge, more than any other kind of portrait; they have exercised my

physiognomical feeling, more than the contemplation even of Nature, always varied and never uniform.

The silhouette arrests the attention: by fixing it on the exterior contours alone, it simplifies the observation, which becomes by that more easy and more accurate—I say the observation, and consequently also the comparison.

The silhouette is a positive and incontestible proof of the reality of the Science of Physionomies.

If it be true, from the consent and feeling of all men, that a simple silhouette affords proof in favour of the character or against it—what must be the whole combination of the face, of the whole human form, animated by the expression of the physiomy and gesture? If the shade alone be an unequivocal sign of truth—what must the prototype itself be?

‘But what can one possibly see in a simple silhouette?’ This is a question which has already been a hundred times put to me, and will be a hundred times repeated. Shew however silhouettes to the persons who raise this objection, and they will every one form a judgement of them—and that judgement will often be exceedingly just.

In order to feel and to establish the astonishing significancy of a portrait drawn after the shade, it is sufficient to compare a variety of silhouettes representing persons of an opposite character—or what is still better, cut out or draw fancy-portraits as unlike as possible—or if you have already acquired a certain degree of skill in the art of observing, double a sheet of blackened paper and cut out upon it a portrait from fancy, then spread out the sheet, and retouch with the scissars one of the two profiles; and at every change consult your eyes, or rather your feeling. Finally, you have but to draw several silhouettes of the same face, and to compare them with one another—and you will be astonished at the different impressions produced by the slightest alterations.

In



A SURE AND CONVENIENT MACHINE FOR DRAWING SILHOUETTES.

*It is the Character I would express in the Silhouette of this Young person by a
 figure that much Superior Character of Mind & a ready imagination
 but little given to study & a little to a sense of
 punctuality. We do not discern in the Copy, the Character of gaiety which is conspicuous
 in the original but it is expressed in the silhouette at a proper moment.*



In the following fragment we shall lay before the reader a long series of silhouettes, and endeavour to demonstrate their expression and significance.

* * * * *

Before we proceed, it may be of use to point out the best method of taking this species of portraits.

That which has hitherto been pursued is liable to many inconveniences. The person who wants to have his portrait drawn is too incommodiously seated to preserve a perfectly immoveable position; the Drawer is obliged to change his place; he is in a constrained attitude which often conceals from him a part of the shade: the apparatus is neither sufficiently simple, nor sufficiently commodious, and by some means or other, derangement must, to a certain degree, be the consequence.

This will not happen when a chair is employed expressly adapted to this operation, and constructed in such a manner as to give a steady support to the head and to the whole body. The shade ought to be reflected on fine paper, well oiled, and very dry, which must be placed behind a glass perfectly clear and polished, fixed in the back of the chair. Behind this glass the Designer is seated; with one hand he lays hold of the frame, and with the other guides the pencil. The glass, which is set in a moveable frame, may be raised or lowered at pleasure; both must slope at bottom, and this part of the frame ought firmly to rest on the shoulder of the person whose silhouette is going to be taken. Toward the middle of the glass is fixed a bar of wood or iron, furnished with a cushion to serve as a support, and which the Drawer directs at pleasure by means of a handle half an inch long.

With the assistance of a solar microscope you will succeed still better in catching the outlines, and the design will be more correct.

B. OF

B. OF THE EXPRESSION OF SILHOUETTES.

The silhouette is the impress of the character—but it does not always give this fully: it frequently expresses a great deal, and often also it catches only the least characteristic traits.

I shall produce a multitude of examples to this purpose, and endeavour to establish the conclusions which may be deduced with certainty, or at least with probability, from the contours of the face.

To pretend to explain every thing by a simple silhouette, would be a piece of extravagance: and it would be equally so to refuse it every kind of significancy. But such has ever been the course men have pursued in matters of opinion. They embrace exclusively the affirmative or the negative; they fly always into extremes; all, or nothing.

We shall try to shun both these opposites; and shall neither assert that the silhouette explains every thing, nor that it is entirely destitute of signification. We shall judge according to the light we have, however imperfect it may be.

It belongs not to me to determine how far beings superior to us may carry their discoveries. The contour of the face alone may to them perhaps be sufficient in order to determine the form, the elasticity, the vivacity, the energy, the mobility of the nose, of the mouth, of the eyes—perhaps they may be able to form a judgement, from these parts of the whole of the character, of the real and possible passions—they may perhaps have the power of discovering in his simple silhouette the physical and moral capacity of man. I see no impossibility in this; nay, the thing is extremely probable, seeing it is certain that the most ordinary men may acquire a certain degree of sagacity in the knowledge of silhouettes. We shall see proofs of it.

I must admit, however, that there are many silhouettes of which it is exceedingly difficult to form a judgement; those which represent extraordinary men, frequently occasion me much embarrassment.—

But

But even those silhouettes which are the least marked, will never, from that, assume a stupid air, if they be originals endowed with superior talents—nor an air of wickedness if they be distinguished by a great fund of goodness ; you will mistake at most that which in effect they are.

Observe farther, that possibly the great qualities of the persons in question may be as little prominent as their silhouettes. These qualities exist, but are not strikingly apparent, and can be discovered only by a few confidential friends.

Farther still, a person of a very middling capacity, but favoured by circumstances, shall have acquired the habit of acting, of writing, of speaking, of suffering, in a manner that makes him distinguished ; but the fundamental character is always the same : he has not acquired by these the force and energy in which he is originally deficient. Such cases frequently occur ; they increase the difficulty of the study of man ; they retard, or at least appear to retard, the progress of Physiognomy. I could quote a multitude of examples to this purpose—but examples are odious—and I will not give offence to any one, in a Work destined more widely to diffuse among men the spirit of love.

Sometimes also the traits which express a certain extraordinary quality, are graduated with so much delicacy, that it is difficult to render them with sufficient fineness and precision. There are faces which will not admit of the slightest alteration in the silhouette ; strengthen or weaken the outline but a single hair's breadth, and it is no longer the portrait you intended ; it is one quite new, and of a character essentially different. Physionomies the most courteous, the sweetest, the most attractive, usually lose, in the judgements formed of them, only in proportion as they have lost in the silhouette, through the fault of the Drawer : the features which he has given them, either too tense, or too relaxed, make the simplicity, the candour, the rectitude which characterize them, totally to disappear.

Finally, it is possible that the small-pox, or some other accident, may have blunted, deranged, swelled, or contracted the contour of the face, to such a degree, that the real character is no longer distinguishable, or at least hardly to be deciphered.

But on the other hand, it is incontestable, and the friend of truth will be convinced of it by the examples I shall produce—that a simple design, taken from the shade, characterizes most faces with a truth which permits not the significancy of silhouettes to be called in question.

I could engage, and perhaps I shall still undertake it, to place in opposition two ideal silhouettes which would inspire, at the first glance, the one aversion and contempt, the other confidence and esteem.—And it is not necessary they should be a Christ and a Belial in order to produce this contrast.

This is what I had to say by way of introduction. Let us now examine, ‘What are the characters which the silhouette re-produces with the greatest truth? Those which it traces most distinctly and most positively?’

The most clearly marked silhouettes are those which represent a man either very passionate, or very gentle; very obstinate, or very feeble; a mind very profound, or very superficial.

Haughtiness and humility express themselves more clearly in the silhouette than vanity does.

You find in it, almost beyond the possibility of mistake, goodness of heart, energy of soul, effeminacy, sensuality—and above all ingenuity.

Superiority of genius depicts itself better in it than gross stupidity: depth of judgement better than clearness of understanding.

Creative genius is more apparent than richness of ideas, especially in the contour of the forehead and of the bone of the eye.

Let

Let me add some farther remarks both on silhouettes themselves and the manner of observing them. And first I shall endeavour to class the lines which bound the face, and by which the expression of it is determined.

Such are the perpendicular lines, whether relaxed or violently stretched; those which incline forward, or which suddenly retire backward; lines straight and weak; sections curved, bent or undulated,—of circles, parabolas or hyperbolas; those which are concave, convex, cut short or angular—close, prolonged, compound, homogeneous or heterogeneous; those, in a word, which form a contrast with each other. All these lines may be rendered with the utmost exactness by the shade; their signification is the most varied, the most precise, and the most positive.

There are distinguishable in every silhouette nine horizontal sections: 1. The arch of the crown of the head as far as the root of the hair. 2. The contour of the forehead to the eye-brow. 3. The space between the eye-brow and the root of the nose. 4. The nose down to where the lip commences. 5. The upper lip. 6. The two lips properly so called. 7. The upper, and 8. the under part of the chin. 9. The neck; and after these the hind-head and the nape of the neck.

Each of these parts, considered in itself, is a character, a syllable, a word—frequently a decision, a complete dissertation of Nature, ever faithful and true.

When all these sections are found in perfect harmony, the character is so decided, that a clown, that a child will distinguish it; the more they are contrasted with one another, the more difficult it is to decipher the character.

A profile which is composed of only one species of lines, that is to say, all the lines of which are equally concave or convex, straight or tense—such a profile is a caricature, or represents a monster.

The

The finest and happiest physionomies suppose a concourse of different lines blended and assorted in a beautiful proportion.

The whole of a silhouette combined ought to be judged of, chiefly from the length or the breadth of the face.

A profile perfectly just and well-proportioned ought to be equal in breadth and height. A horizontal line drawn from the point of the nose to the extremity of the hind-head, provided the head be neither inclined forward nor bent backward, ought not to exceed in length the perpendicular line which extends from the summit, to the place which forms the junction of the chin with the neck.

Every form which sensibly deviates from this rule, is an anomaly either very happy, or very much the contrary.

The silhouette facilitates, more than any other kind of drawing, this method of measuring and comparing the height and breadth of the head.

If the length of the head exceed its breadth, and the contours be at the same time harsh and angular, much obstinacy is to be expected. If, in the same disproportion, the contour is at once lax and lengthened, it will indicate extreme weakness.

A head, on the contrary, which is broader than it is long, having a contour harsh, stiff, angular and distended, announces a formidable degree of inflexibility, which is almost always accompanied with the blackest malignity. A contour lax and soft is, in the same case, the infallible mark of sensuality, weakness, indolence and voluptuousness.

I had much more to say ; but partly my materials are not sufficiently prepared, or will be found in the examples about to be produced ; or may perhaps be reserved for a separate Work. I confine myself for the present to a single general remark ; it is this, That the silhouette expresses rather the natural dispositions, than the actual state of the character.

The

The parts which we have comprised in the second and third sections of the silhouette, are those which retrace most frequently and with the greatest certainty, the judgement, the active and passive force of the man. The nose indicates particularly taste and feeling; the lips gentleness or impetuosity, love or hatred.

The chin indicates the species and the degree of sensuality. The neck, the nape, and the attitude of the head in general, indicate the feebleness, the firmness, the obstinacy, the rectitude of the character. In the summit of the head is discoverable less the force than the richness of the mind; in the hind-head you distinguish the changeable, irritable character, that which possesses energy and elasticity.

Here again are assertions which will appear either very trivial, or very important. They will be trivial in the eyes of the Reader who looks for amusement merely; important, to the Observer who is capable of judging for himself, and who would wish to correct and extend the discoveries I have made.

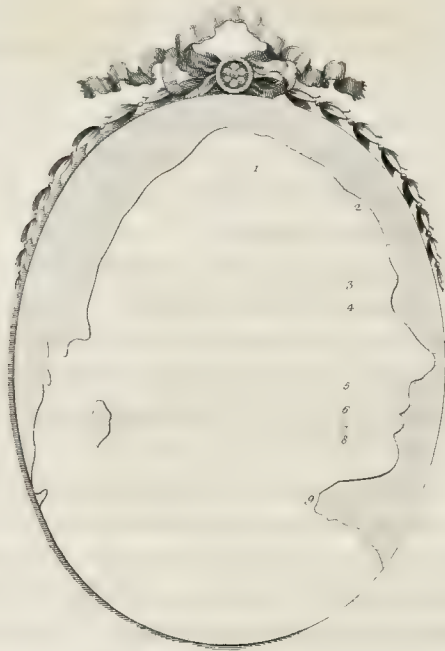
It is time I should proceed to the examples, which are to confirm and elucidate what has now been alleged.

It was impossible, and the abundance of the subjects permitted not, to present my Readers with a complete collection of silhouettes; much less still to pursue an exact classification, nor even a certain order. I shall furnish what is in my power.

I leave to others the labor of treating this subject more in detail; it would require many volumes of silhouettes to elucidate it completely. It is no easy task; but the person who undertakes it, will render an essential service to the science of Physionomies, especially if he class the subjects as an impartial Judge. He will do more than my faculties and my situation can ever permit me to perform.

Whatever pains I may have taken to make a good choice, the plates which are to pass in review will not the less on that account compose a fragment in every respect incomplete.

This vignette which closes this introduction, is the imperfect image of a man prudent, active and enterprising. The expression of his merit is less visible in the forehead than in the single contour, angular and abrupt, of the point of the nose. This remark will still excite a smile ; with all my heart. But I appeal to Connoisseurs whether it be well founded or not.





Four profiles of distinguished personages : the superiority of their talents is well known, and it is apparent in these silhouettes.

Let us be just, no one will dare to pronounce them stupid, from these profiles ; and if any person hesitates to do justice to 4. it is from not having studied the forehead. That arch considered by itself, the upper part especially, announces alone more judgement than 2. and 3. The Physionomist will find the same impress in the strongly marked contours which terminate the forehead ; but I speak here of *judgement*, and not of *good sense* nor of *reason*.

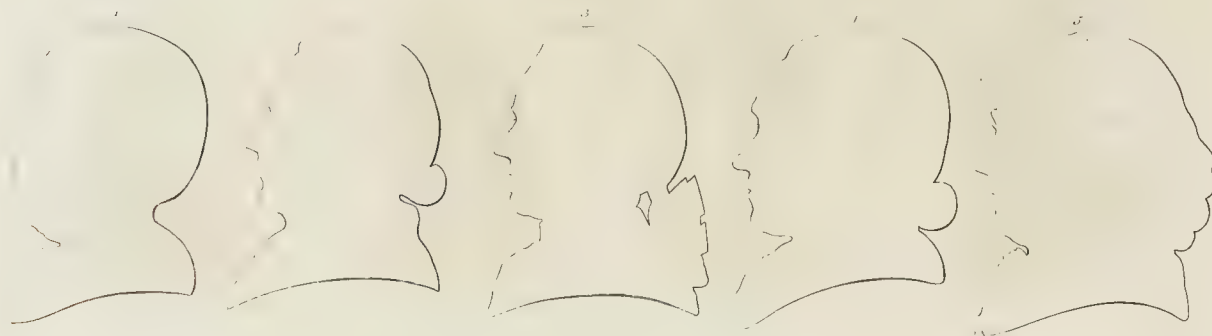
3. Has more *good sense* than the preceding one, a sense prompt and just of what is true, much more ingenuity—but in my opinion less penetration.

2. Thinks clearly : his mind furnishes him with ideas just and pleasing ; his actions are like his ideas ; he introduces much elegance into his conversation and compositions ; he adopts not easily new opinions. The drawing of the forehead is not sufficiently characteristic, but the nose expresses the most exquisite taste.

In 1. you discover in the forehead and nose depth and soundness of judgement. The most ingenious mouth is 2. and after it that of 3. The nose of this last announces likewise most dignity.

D. 1. This

D.



1. This is not a head of the first, nor even of the second order ; but assuredly it is not an ordinary one. It rises not to the sublime. You may easily see, by the contour of the forehead, and that of the hind-head and of the whole under part of the profile, that this is beyond its reach. But the position and height of the forehead, as well as the contour of the nose, evidently indicate solidity of judgement, an equal character, capacity, a talent for poetry, taste, candor.

2. The contour of the nose bears the infallible impress of a good understanding. The forehead, by its position rather than its contour, expresses the same thing. In general, this face has traits more firm, more strongly marked than the preceding : it announces likewise more penetration and force ; but you discover not in it, to the same degree, a poetical talent.

3. Is the weakest of the five, and yet it is by no means destitute of expression or of sagacity. The nose alone decidedly indicates ingenuity, judgement and wit.

4. I perceive in this, more than in all the preceding, a sound judgement and a luminous mind ; it possesses particularly more calmness and dignity than 3.

5. Is

5. Is superior to all the others: the under part of the profile expresses most genius, a character more ardent, and at the same time more cool. This decision appears contradictory; but, in my opinion, is not really so. Most lively people are all fire in what concerns themselves, and cool to what is foreign to them. In this profile, genius and warmth are depicted in the contour of the forehead, and in the eye-brow.

E.

It is altogether impossible that these four profiles should pass for ordinary. They have this in common, the under part of the face projects, and the upper retires.

The forehead, 1. slopes backward more than all the others; 2. a little less; 3. still less than 2; and 4. much less than 3.

The 1st of these profiles has the finest proportions, but I would not allow to it either most penetration, or a creative genius.

He has a sound judgment; free from prejudice, he opens his heart to the Truth, receives it, and turns it to account. More than all the other three he possesses taste, or, if you will, a sense of the beautiful; he distinguishes himself by an indefatigable activity; he acts with prudence, and always with dignity.

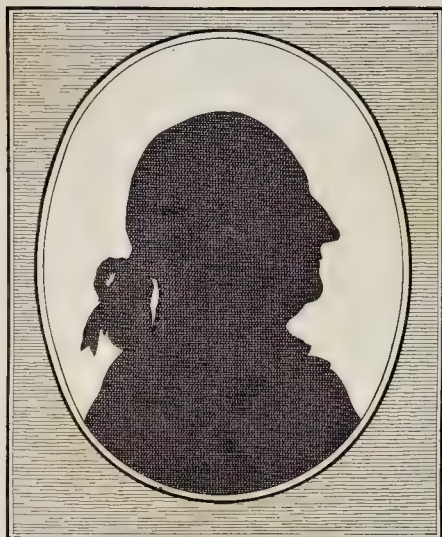
2. Is one of the most original heads I have ever seen: a genius properly so called, but who is scarcely capable of pursuing, or of diving to the bottom of his subject: he is, if I may use the expression, always in the air: he promptly seizes his object, and suffers it to escape him as easily. With a great deal of eloquence he wants the gift of persuasion. The nose discloses wit and sensuality. The whole contour taken together announces a character bold and enterprising, without marked energy.

3. Has more natural goodness than the others; you discover it chiefly in the under part of the face; the upper indicates an exquisite tact for discerning the beauties of nature, of art and of poesy.

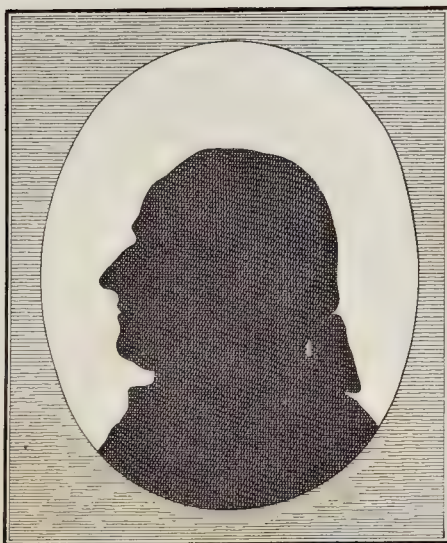
The 4th profile is the most profound and most penetrating; it discovers a spirit of research and analysis which forms a contrast with No. 2. It would be impossible for them to live long together. The sage and composed disposition of the one, could never agree with the pertulant humour of the other.—1. and 3. would, mean while, amuse themselves a little with their quarrels.

It

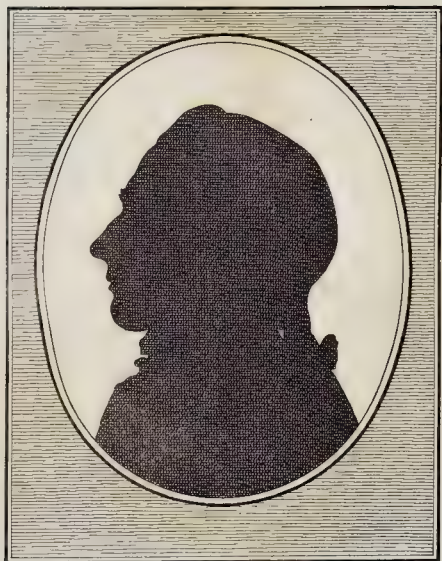
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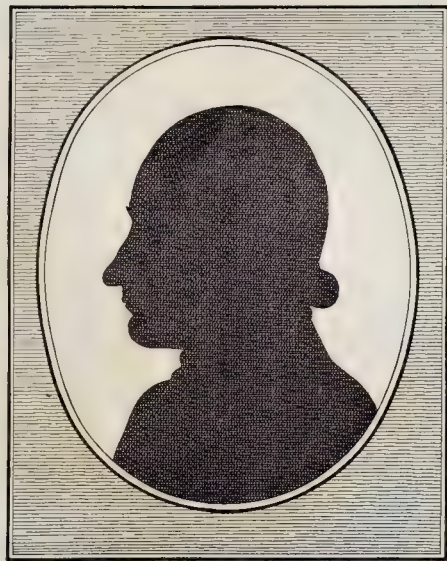
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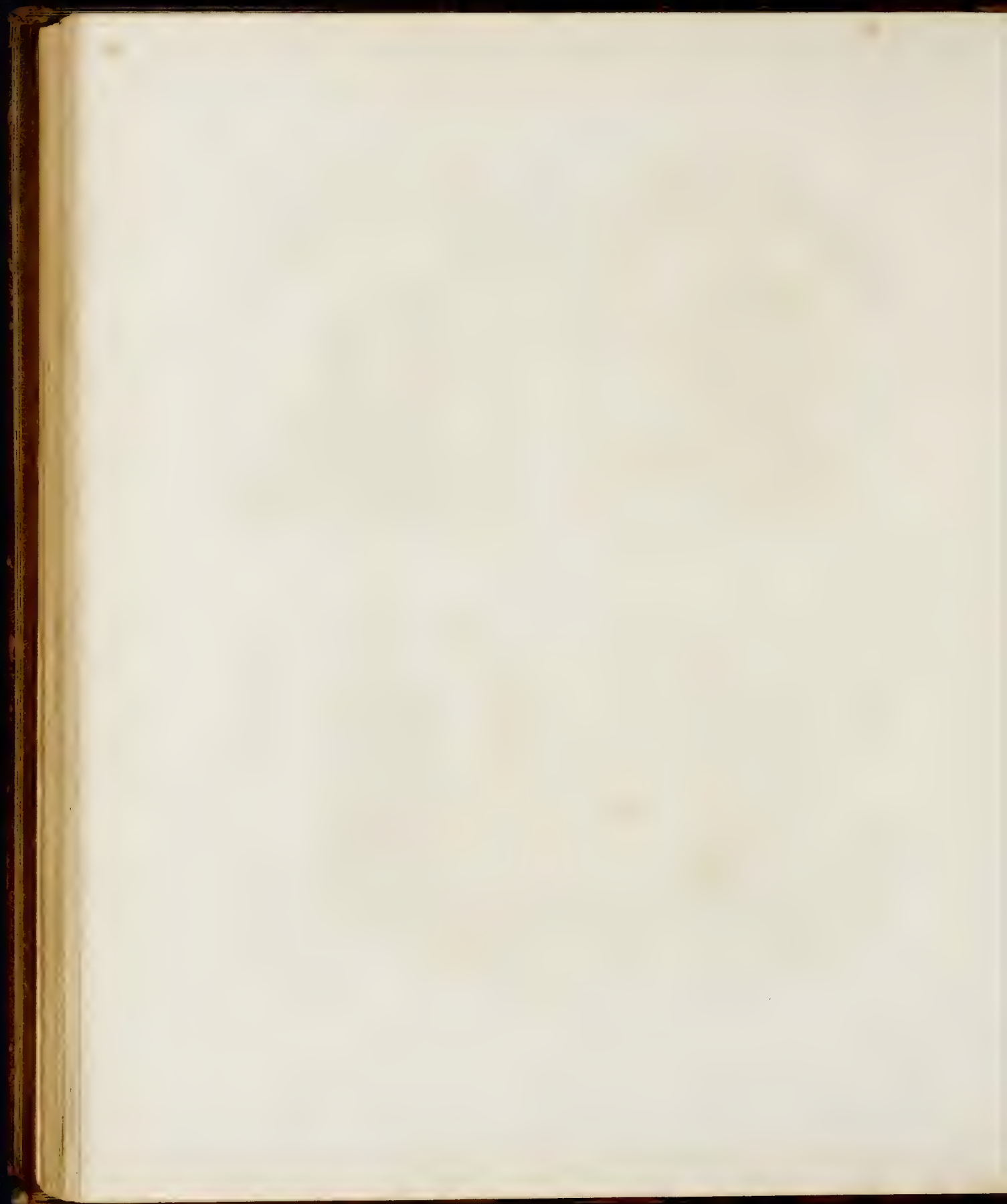


3



1





It is a remarkable singularity, That among twenty profiles of great men, there are nineteen in which the upper part of the face inclines backward, and the under projects; whereas this form of the physi-
onmy is very rare in women, even the most distinguished.

F.

The profiles 1. 2. never will be confounded in the ordinary class. Remark yet again, How much more the under part of the face advances than the upper.

The straight and perpendicular line which bounds the under part of face 1. denotes less genius than you perceive in the same part of face 2; but you discover in it, more than in this last, a spirit of order and exactness.

Forehead 1. possesses that species of penetration which is connected with analysis; it is not to be found in forehead 2.—but this last has more richness and invention. I think I discern, particularly in the contour of the nose, the distinctive mark of a great genius; the mouth, though somewhat effeminate, does not contradict this; some of the expression however has, in all probability, been lost in the drawing.

Profile 3. was to me a problem of difficult solution. I saw in it some originality, and at the same time a mixture of energy and weakness, of greatness and littleness. I applied therefore to a friend who was acquainted with the person represented by this silhouette, and the following is the account which he communicated to me on the subject.

‘ It is the portrait of a man thoroughly good and estimable, of a
 ‘ man lively and ardent, whose conduct was entirely open and dignified. Naturally disposed to sensuality, he acquired the power of
 ‘ resisting his propensities. In social intercourse he was gentle, and
 ‘ agreeable. In adversity, with which he was but too well acquainted, he appeared dispirited, embarrassed, and it might be seen that
 ‘ he gnawed the bit in secret. He practised as a physician with much
 ‘ success, and notwithstanding the infirm state of his health, he followed his profession with unremitting assiduity. He had more in-
 ‘ genuity,





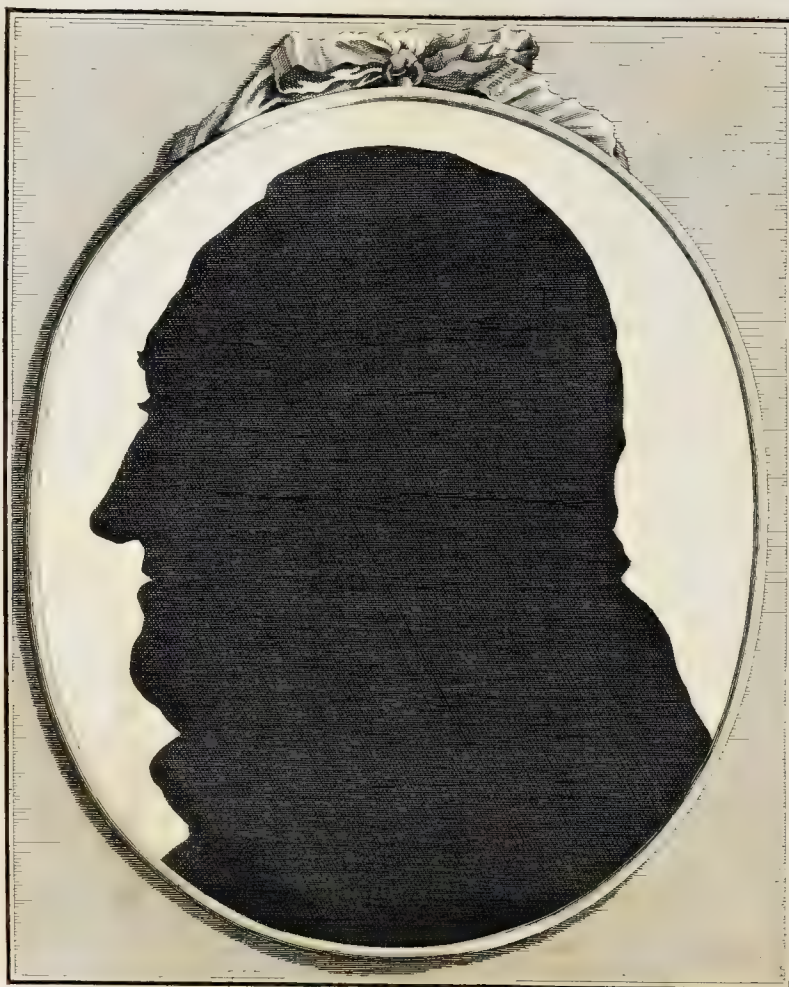
‘ genuity, than depth of understanding; a lively imagination, but
‘ somewhat affected. He was admirable in cases where it was ne-
‘ cessary to come to a prompt decision, and to hazard a bold stroke,
‘ and he distinguished himself by performing cures which ought to
‘ have procured him a place in the most celebrated Universities.’

G.

Two silhouettes of which the originals are unknown to me, but which assuredly are not cast in an ordinary mould. Here again it is not only the form taken as a whole, but, in particular, that firm and manly nose which determines the distinguished character of the female. In the profile of the man, the contour and the position of the forehead, and the under part of the face which projects forward, are the indications of superior merit. I recollect few physionomies, —and the original, I am certain, produces this effect much more than the copy,—I recollect, I say, few physionomies which express a character more manly, more decided, more open, and more easy, and on which a happier mixture of condescension and firmness, of frankness and circumspection is discernible. I recollect few who unite to universal learning so much ability and industry. A pair so well assorted, is a kind of phenomenon.







HALLER.

H. ALBERT DE HALLER.

Among so many hundreds of silhouettes as I have seen and collected, here is one which is no less distinguished among all others, than the Original which it represents distinguishes himself amidst the whole circle of the *Literati*. This, I suppose, no one will deny.

I think I am able to demonstrate that an idiot born, that a narrow, contracted mind, never had such a profile, such a forehead, or such a nose.

Notwithstanding, however, all these traits so decisive, and so strongly marked, no Painter, no Designer, has been able to give a perfect resemblance of this extraordinary man, either in front or in profile; We have not, as far as I know, a single portrait of him, that is perfectly characteristic.

A luminous mind; order, precision and clearness of ideas; the talent of displaying them in their fairest light; an imagination inexhaustible, and capable of conveying a great deal in few words; a memory vast and strictly retentive; an energy uniformly supported, and the intimate perception of that energy; universal erudition, equally profound and solid; an application that has no example, equally remote from confusion and restlessness; prudence blended with dexterity; a spirit of calculation extending to every thing, with an accuracy to excite astonishment, and perfectly clear of pedantry;—and with so many great qualities, the highest degree of sensibility and attachment to all that is beautiful, noble, true, divine—these are some of the well-known and admitted traits in the character of this celebrated man, whose profile here presents us only with the exterior contours of his likeness.

How little and how much does this single line express! With what force and what truth does it announce so many different qualities! Above all, pay attention to the nose, that distinctive trait of a luminous mind. A man may be very judicious without having this expression. But wherever it is found, there also will be found judgment and wisdom; unless these dispositions have been vitiated or stifled, either by total neglect, or by some very extraordinary accident. You may rest assured of the truth of this, as certainly as that
among

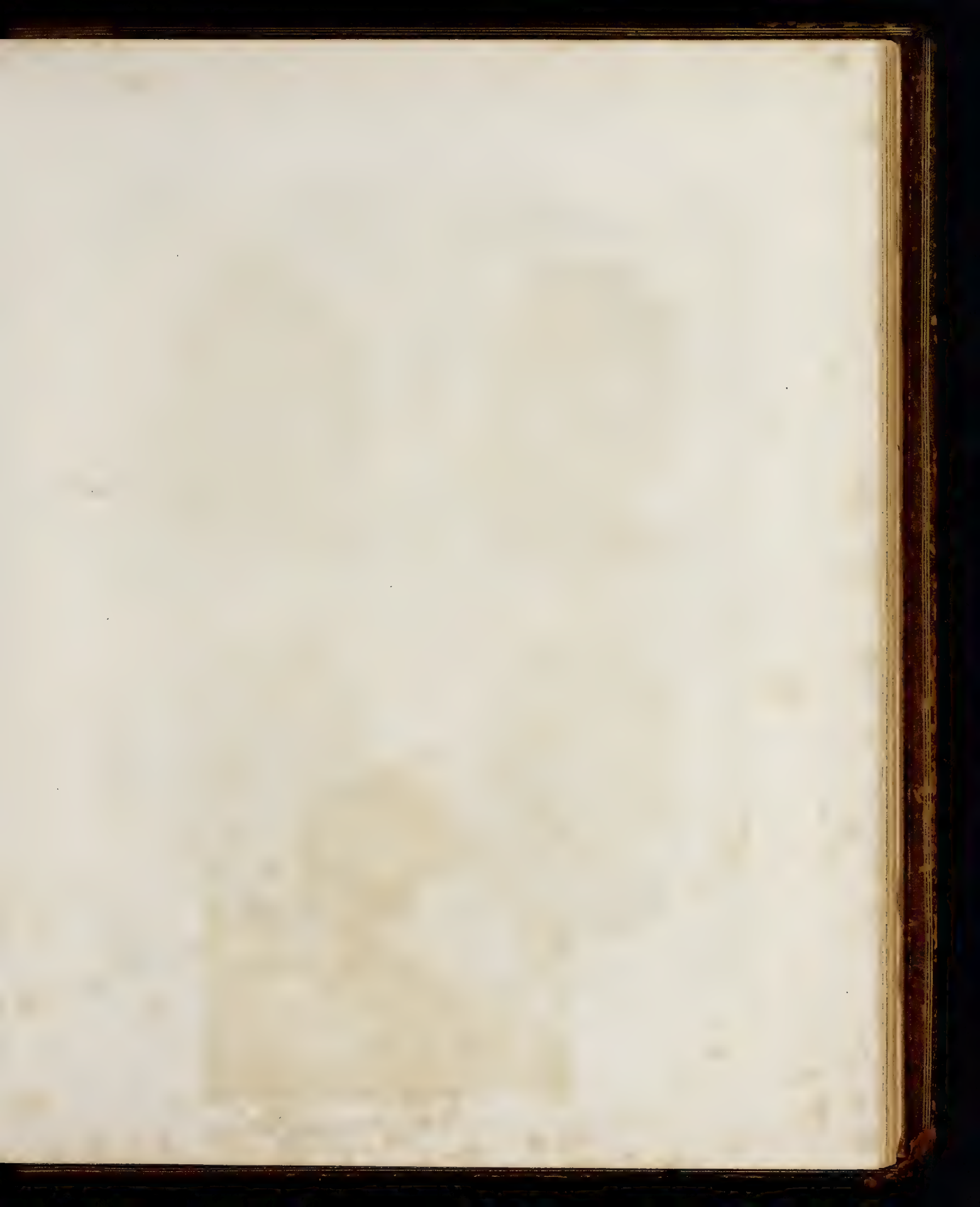
among a thousand persons, there is not a single one but whose nose is placed between the two eyes. Had I never made a single discovery in Physiognomy, supposing me to have deceived myself in all my observations; for the truth of this at least I pledge myself.

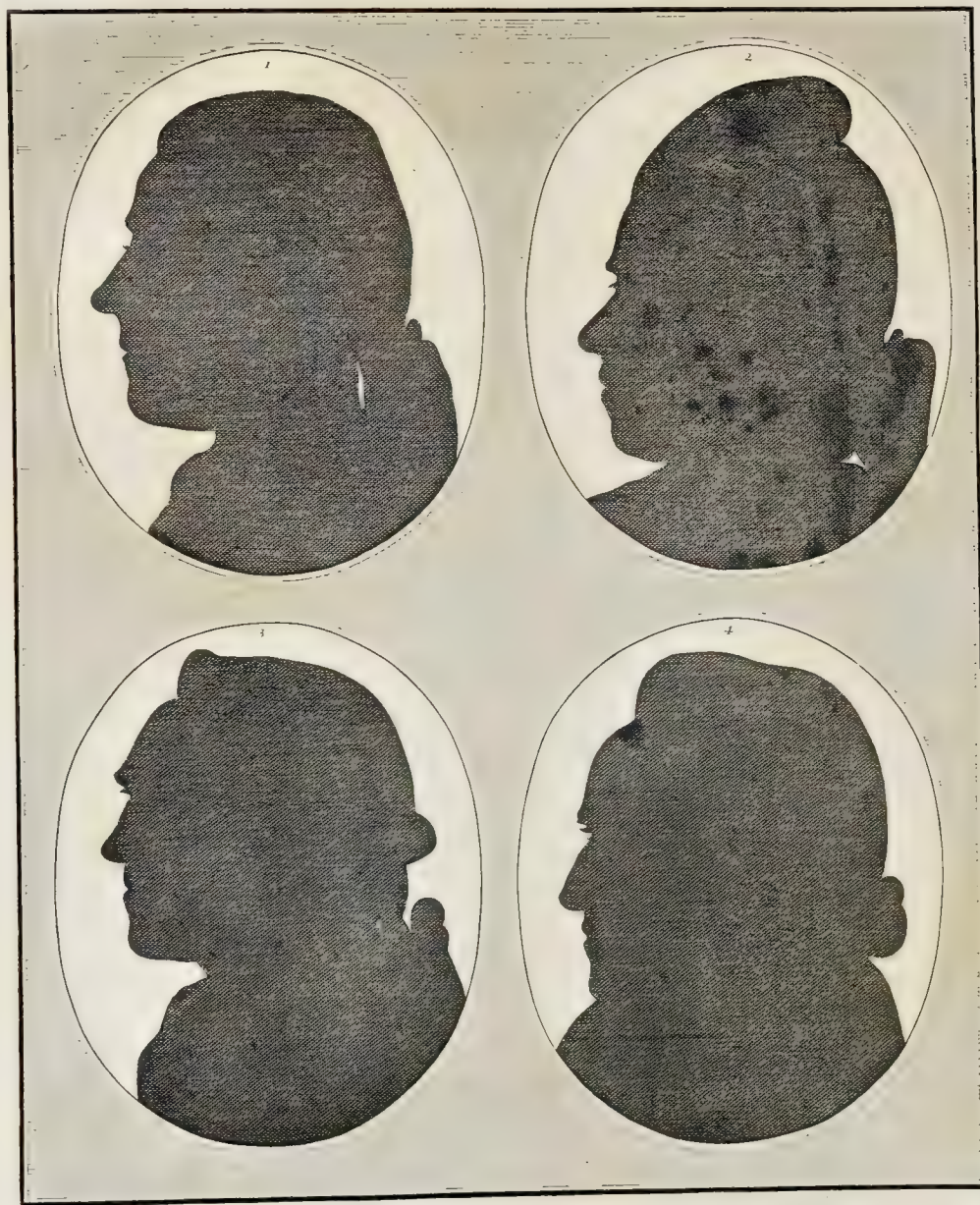
In the second place, the contour of the forehead, its position, and its relation to the chin, equally merit a serious examination.

You may form a judgement, from the lower part of the face, that the indefatigable application of this illustrious Scholar is not the effect of a mere bustling and indeterminate activity, but of an assiduity sage and reflecting, which pursues its object with perseverance. The contour of the hind head indicates a certain degree of stiffness, which, in this character, seems to be the principle of his great application.

I subjoin a small print of Haller's profile, one of the likeliest, or rather the likeliest of all, which have been produced of him. The contour, the eye, the nose and the mouth trace in it likewise ingenuity and the penetration of judgement; but for my own part, I prefer the silhouette, which expresses less if you please, but expresses that little, with more truth, justness and precision. The tip of the nose, and its whole contour, have evidently more delicacy, expression and taste in the silhouette; and the section of the forehead in the vignette, presents nothing near so ingenious as that of the silhouette.







1. SILHOUETTES

I. SILHOUETTES OF FOUR GREAT MEN.

These four profiles differ exceedingly from each other, but they all announce extraordinary faculties. Germany places the Originals in the highest rank of her great men—and, in effect, one must have a very low degree of physiognomical discernment, not instantly to discover in their traits superiority of genius.

1. The most sublime and most elegant of German Poets. I present the decision which an enlightened Observer has pronounced upon this silhouette. ‘The delicacy of the contour of this forehead’—and in my opinion, the bone of the eye in particular,—‘indicates a sound judgement: the elevation above the eye, originality and ingenuity. The mouth indicates gentleness and precision; the union of the mouth with the chin, firmness. In the whole there is the calmness of peace, purity of heart, moderated desires.’ Admirably expressed! I shall only add, that the upper part of this face seems peculiarly destined to be the seat of reason, as the under part to be that of imagination—in other words, I think I perceive in the upper part taken separately, the Sage rather than the Poet; and in the under, considered apart, the Poet rather than the Sage.

There is, in the union of the parts, an ease which is powerfully significant. The daring flight, the marvellous, the taste which we admire in the Works of this Poet, are not to be found, I admit, in his silhouette: it is a little too much on the stretch below, probably the effect of a light badly disposed.

The more that the bones, or rather, the more that the principal contours of the bones of the forehead are acute—the more reason will the Poet convey into his Poesy, but in proportion also the less imagery, colouring and invention. Imagination extends and dilates, judgement sharpens and concentrates.

2. The silhouette of a man distinguished by ingenuity and uncommon penetration, and who, above all, is a great Physionomist.

VOL. II.

3 D

Ingenuity

Ingenuity, considered in itself, is a real quality ; the quality of a penetrating mind, which seizes even the slightest shades of objects. This faculty may be abused like every other. You admire it in Bossuet—you detest it in the adversary of the virtuous Fenelon.

The Original of this portrait is one of the most acute Observers I ever knew : He has studied mankind with uncommon sagacity. You of course perceive in his profile not so much a creative genius, as an exquisite sensibility, and an astonishing address in classing, combining and transposing the objects which are discovered by his penetrating eye. I speak not of his moral character, and, in general, I shall, through the whole of my Work, be extremely circumspect with regard to this—but I may at least say, that I have seen the man whose image is under review ; that I have felt the greatness and excellency of his heart, at moments which seemed to me decisive.

3. The Original of this profile is not personally known to me ; but here is the authentic account of him with which I have been furnished. ‘ A great Mathematician, and a great Physician, he has become both the one and the other without instruction, and without the least smattering of a learned education. He is the honestest soul alive ; in the commerce of life he has all the simplicity of a child ; he is gentle to those who have offended him ; gentle as an Angel to those who have deceived or even plundered him ; I have seen him calm and tranquil the very day on which he was stripped of all his money—a character the most noble and most disinterested !’

Readers of sensibility, who take delight to find in a corrupted and perverse world, hearts upright and generous, stop for a moment before the speaking shade of this respectable Being ? A just discernment, a reflective attention, much penetration and solidity—these it is impossible to overlook in the arch of the forehead, in the strongly marked bone of the eye. Indulgent moderation visibly hovers over that lip so full of sweetness and half closed. Application

tion and candor, without the least degree of arrogance, in the lower part of the profile ; clear and profound judgement in the upper.

4. We have already characterized a silhouette of this head ; I cannot precisely determine which of the two has the greatest resemblance, as it is more than twenty years since I saw the great man whom they represent. The one before us indicates, beyond the possibility of being mistaken, the spirit of research, the talent of analysing ideas, ingenuity and elegance of taste. There is not one of my Readers, be of what nation he will, who durst say or think, ‘ that this might possibly ‘ be the profile of an idiot.’ No person will be desposed to contradict us, when we affirm : That the arch of this beautiful forehead, that the sharp bone of this eye, that the sinking on the side of the eye, that the contour of this nose, that this rapid transition from the nose to the lip, that the elevation and form of the two lips, that the harmony of this whole—indicate a judicious man, who must look through ten thousand, before he can find his equal.

Yes, the *Physionomy* is true, and its truth is incontestable. A single exterior line is clearly possessed of infinite expression—and if one line says so much, what must be the expressive power of a thousand, all uniting in the same face, which we are able to retrace, observe and study in so many different points of view ?

K. SIX SILHOUETTES MARKED BY LINES.

We here place, in opposition, six silhouettes entirely different. In order to render this difference the more sensible we have marked them by lines, which fix the relation of the principal parts of the profile, and the diversity of their position. We suppose that this method will satisfy such of our Readers as seek for instruction rather than amusement; it will facilitate their observations, and will give them an idea of the possibility of one day reducing the Science of Physiognomies to certain principles, at least in part.

In how many different points of view, might one consider the simple profile drawn in silhouette? How many varieties are furnished by the lines which intersect the profiles of the annexed plate; varieties to which generally little or no attention is paid!

First, we see in them the extent of the nine horizontal sections which we have adopted, and which are distinguishable even in faces of equal size.

In the second place, the unequal breadth, or the diversity of the surface from the extremity of the hair of the forehead to the tip of the nose. Compare particularly a. b. c.

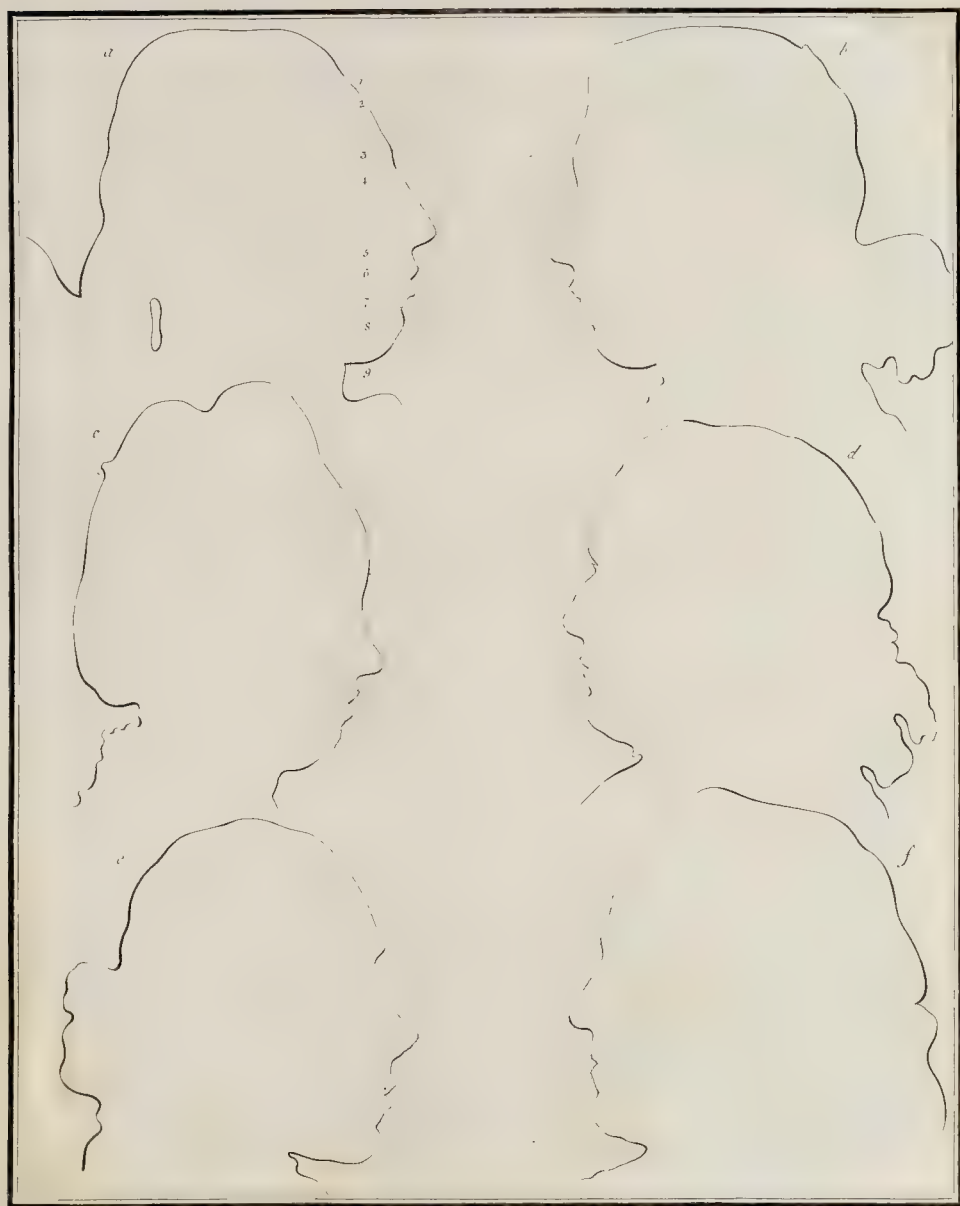
Thirdly, the different curvature of the whole form of the face. Compare in this view the profiles a. and e.

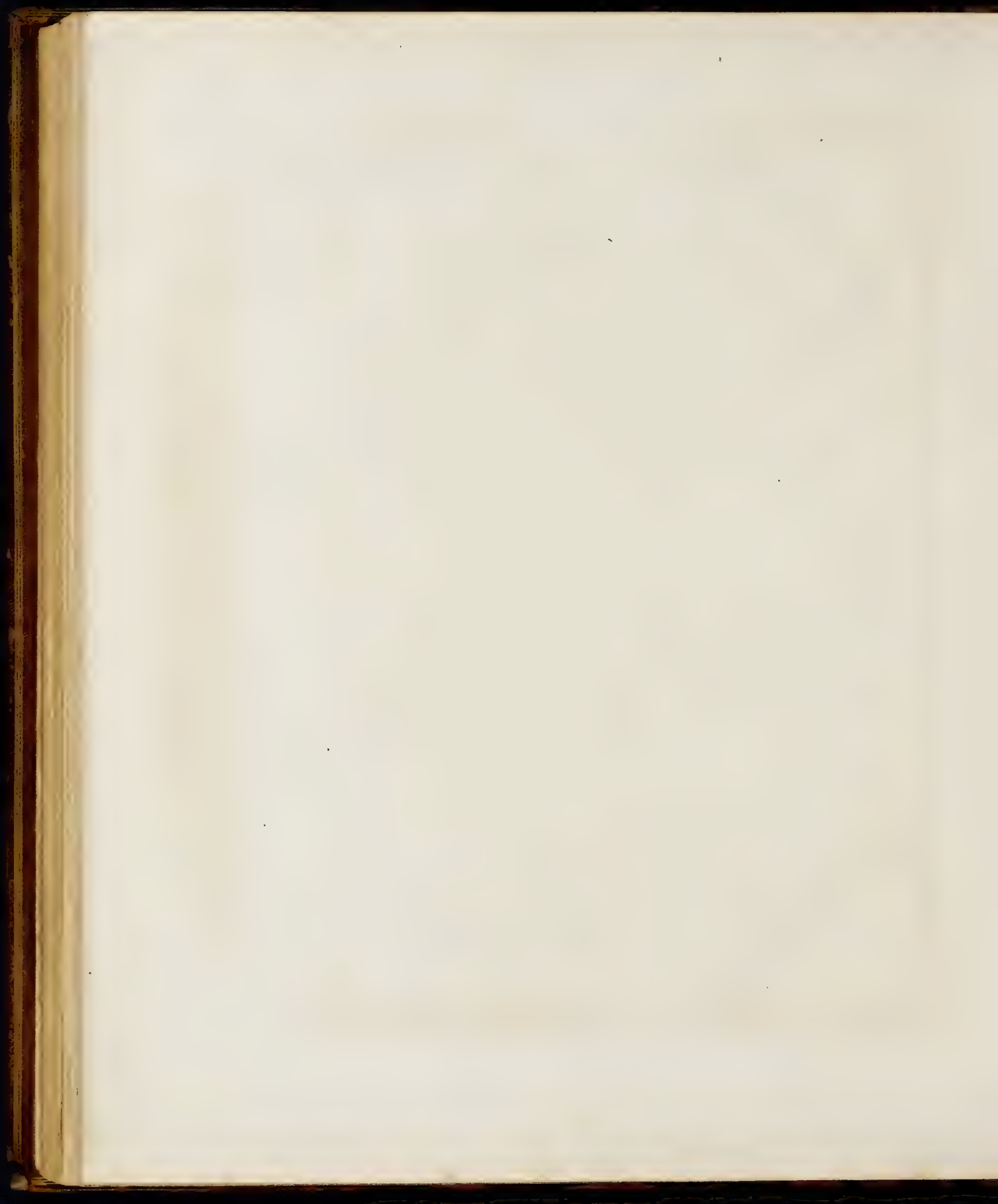
Finally, the inequality of each section taken separately, and the different angles which each forms in particular.

I have remarked that the more effeminate the character is, the more crooked are the lines of the face, and the more the chin retreats; this appears accordingly in the profile b. and still more distinctly in c.

Let me not, however, be misunderstood. A retreating chin is not the absolute mark of a soft and effeminate character; it frequently conceals the most manly courage. In the first case, the contours of the upper part of the face are at the same time obtuse and rounded, without any thing angular.

A pro-





A projecting chin is always the sign of a firm and prudent character, of a mind capable of reflecting, as you may observe in part in the profiles d. and f.—or to speak still more clearly; a prominent chin, provided it project not so violently as to resemble the form of a handle, is an infallible mark of force and wisdom.

A forehead whose arch without sinuations, is so smooth, so continuous, so obtuse as in silhouette c. will never admit of an aquiline nose; the contour of the nose will be concave, and this concavity, and the circular contour near the bone of the eye, always suppose a retreating chin.

This is a study in which I have advanced but a step or two, and I scarcely begin to catch and determine these different relations; but I foresee, with a persuasion approaching to moral certainty, that a Mathematical Physionomist of the next age will learn to determine the whole of a profile, from a given number of exact sections, just as we know to determine the *abscissas* of a parabola from its *ordinates*, and the sections of a parabola by the *abscissas*.

Nature is homogeneous and geometrical in all her operations and creations. Never does she compose a whole whose parts are discordant; and as the progression of the section of a circle or parabola is ever uniform—in like manner also we must suppose that the progression of a section of the face, taken in its state of rest, is incapable of variation. This idea, I foresee, will shock some philosophical Readers whom I respect and esteem, and to whom I am ready to allow a thousand times more knowledge than I possess; but all the favour I ask of them is, ‘that before they run it down, they would employ a few years, as I have done, in making observations.’

Perhaps it will hardly be granted me that there are any means to determine mathematically the relations of which I have just been speaking; (the execution undoubtedly will be extremely difficult, even on the supposition of its being possible in theory). It will however I

hope be admitted, 'That certain sections of the profile being determined—(and consequently also all the positions, and all the contours of the face, in whatever point of view you take them, provided that the profile itself present to us the line most easily to be found and determined)—it will be admitted, I say, 'that certain sections of the 'profile exactly given, absolutely exclude such other contours in the 'rest of the profile; that accordingly such a given section can admit 'only of such a progression—or supposing this progression susceptible 'of variety, that it will be at least always analogous to the first traits.'

Ye friends of truth, who observe Nature, ye who with me adore a God who determines all things—decide not hastily, but assist me in my researches. Presume not to dictate laws to Nature; it is her province to speak, and yours to hear.

I subjoin a few words respecting the signification of the six profiles of the annexed plate.

a. The silhouette of a good young man, of an open character, a disposition happily tempered, a sound judgement, but without penetration properly so called. You discover solidity in that face; he cannot be called timid, but he is not a man of great enterprise. He has a strong propensity to sensuality, but possesses much self-government in this respect.

b. The Brother of the preceding, with a family air in the mouth. He is more reserved than the other, nay, perhaps somewhat headstrong. The forehead down to where it joins the nose, is of a firmness bordering on obstinacy; and though it wants precision, to judge of it by the part next the eye-brow, it discovers however, or at least promises, capacity, and especially the talent of catching and conveying the beauties which strike the senses. The relation of the nose to the mouth, and the convexity below the chin exactly denote a careless mind, firm and reserved in its operations.

c. This

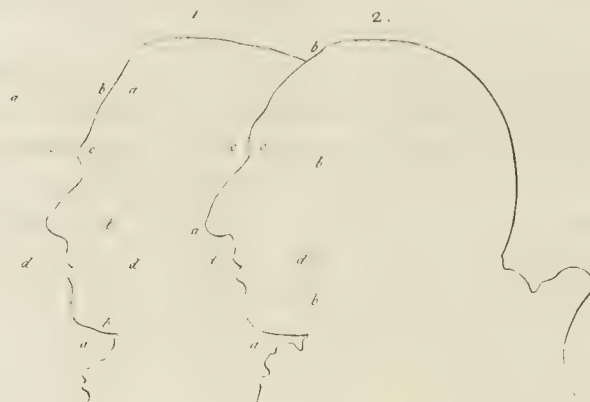
c. This face, it is evident, has not been drawn with sufficient accuracy: such as we see it, the impress of effeminacy, weakness and obstinacy is clearly visible—especially that kind of obstinacy, which characterizes weakness of mind, embarrassment and incapacity. I will not accuse her, however, of malignity, nor of meanness. There are faces which gain in front, what they lose in profile, and this perhaps is one of that description. This species of flat noses frequently indicates an aptitude to receive the impressions of sense: sometimes they announce levity and carelessness. If there be joined to these any other characteristic traits besides, they become the mark of a mind contracted or even stupid.

d. From feeling and experience I present this as a happy physiomy, sage, judicious and sincere—a fixed, steady and firm character.

e. His judgement rises almost to penetration. My conjecture is founded on the acute bone of the eye, and the exact contour of the chin, which supports, as this does, a turned-up nose of such a form.

f. I perceive not here any great depth of judgement, but calmness of reason, circumspection, candor, love of order, and persevering activity.

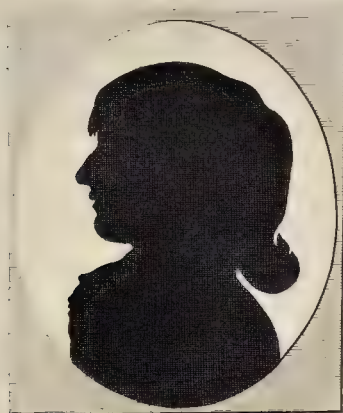
L.



Here are the silhouettes of two judicious men, of eminent talents, who, notwithstanding the extreme difference of their features, are united by the ties of the most tender friendship. The lines by which we have marked their profiles, render this difference the more striking, and will serve to determine it. This example demonstrates that the most perfect harmony of sentiment may subsist between persons whose physionomy and character are different, but not heterogeneous. I would ascribe to the first face a greater degree of penetration and ingenuity, to the second more sense and goodness. To form a judgement of these two men from the forehead, I would say that the first leads, and that the second suffers himself to be led. The one is firm and resolute; the other docile and complaisant. The former with a delicate sense of honour is hurried on by his vivacity; the latter always follows the bent of an upright and gentle character. The first ought to be on his guard against impetuosity and precipitation; the second, against an excess of pliability and indolence. Forgive me, generous pair, if I have taken the liberty thus publicly to characterize you. Though separated from you, I must ever love you; this sentiment is your due, on account of the friendship which unites you. Be pleased to accept the homage which my heart thus cheerfully yields.

I add

I add the imperfect, but speaking silhouette of a youth of the most happy organisation. To dignity of sentiment there are here united great vivacity of spirit and superior talents. You cannot help supposing the eye of an eagle in connection with such a profile; but without allowing any thing to supposition, and notwithstanding the beautiful forehead is concealed by the hair, we see at once that this is not an ordinary personage. We are under the necessity of expecting great things from him. If he disappoint that expectation—farewel to Physiognomy.



M.



I am not acquainted with the Originals of these four profiles; but I maintain that not one of them is entirely true, not one is drawn with perfect accuracy. They possess, however, a sufficient degree of exactness to furnish matter for speculation.

Mark first of all the gradation of forms; the first is the straightest, the fourth the most curved.

1. Goodness, taste and dignity in the highest degree: more judgment than penetration. It is evident that no one of the other three faces expresses so much force and sensibility. I should be tempted to call this *goodness personified*.

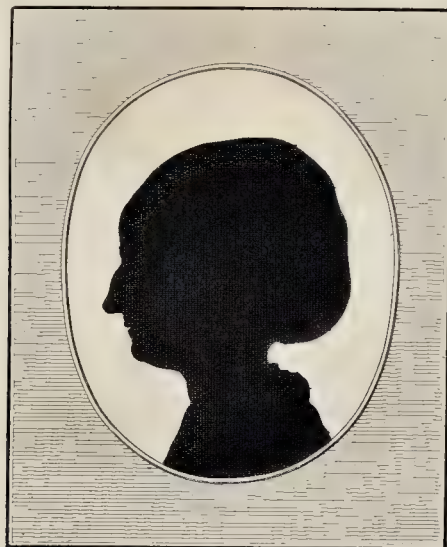
2. and 3. Equally express characters full of goodness, beings affectionate and amiable, less sublime indeed than 1. but perhaps more ingenuous, especially 3. The forehead 2. cannot possibly be accurately taken. A line so straight, a fall so rapid, is not natural, and least of all in a face so full of sweetness.

Profile

Profile 4. may very possibly be that of the most sensible and the most ingenious of the four persons before us ; but if I must admit this nose, which undoubtedly indicates a penetrating genius, the Designer must have failed in hitting the transition from the forehead to the nose.

Were I permitted to choose, I would form my taste with the first ; I would take the second for my disciple ; the third should train me to virtue ; the fourth should be my counsellor, and her advice I would receive and follow with filial deference.

The silhouette that follows presents a woman of talents, very happily organized, possessed of dignity, penetration and wisdom, and who is not far below the point of greatness. *Who is not far below it !* And wherefore ?—Because she has too much vivacity, too much irritability, too little calmness—and *a perfect and steady calmness of mind is essential to unmixed greatness.* The character possesses energy sufficient for the acquisition of this mental calm ; but to acquire it would call for repeated efforts, which were unnecessary, had the tranquillity been natural. In this last case, it would have more innate greatness : in its present state, it has more virtue, or moral merit.



N. G. ST.

N.

G. ST.

Here we are presented with a man arrived at maturity, and a very promising youth.

Though in filhouettes of the whole figure, the effect of the light always injures the clearness and accuracy of the profile, it will however without hesitation be admitted, that the principal figure has a character of wisdom, and that the young man discovers hopeful dispositions: the attitudes apart, if you will, which are not entirely destitute of signification. Both physionomies are full of soul, of vivacity and resolution. The filhouette of the grown man is much inferior to the object which it represents; it is impossible, notwithstanding, to overlook in it a character of originality and greatness. This character is visible in the contour and position of the forehead, as also in the contour of the nose and mouth. But the transition from the forehead to the nose weakens in some measure this expression of greatness; this trait is not natural.

In the youth I discover an energy which is as yet concealed and repressed, but capable of breaking out into violent passion. Frank and intrepid, with a disposition to gaiety, he will have to combat with caprice and obstinacy. I love him nevertheless with all my soul, though I have never seen him, and know nothing of him. In his attachments he will, if I am not deceived, have less tenderness and expansion of heart, than vivacity and steadiness.

O. MADAME.



C. S.







W. de H.

O.

MADAME. DE. ST.

This is the mother, holding, as I think, the bust of the youth presented at full length in the preceding plate; or else this bust is that of his brother; at least the hind-head differs a little from the former design, that is, it has a little more delicacy. In other respects, the forehead, the nose and the mouth preserve the same character, excepting only that in the bust, the traits are more marked and precise, especially those about the chin.

I leave it to Connoisseurs to form a judgement of the female figure. Taken all together it appears to me one of the most noble, and almost that of a superior Being. I discover in it, what is so rarely to be found, much harmony in the whole. The profile in itself, the manner in which she holds the bust, the attitude of the figure in general, all indicate—I speak with confidence, though I know the Original only by name—all indicate exquisite sense, superior courage, resolution and firmness. This face seems to promise, with certainty, a quality rarely to be found in men, and still more rarely in women—the art of listening calmly and with interest; an art which includes so large a field, which renders a man so estimable in the view both of his heart and understanding. To say of any one ‘That he listens calmly, with interest, and without affectation,’ is the highest encomium that can be paid.

P.



Two women of very superior merit ; of a character extremely different, but not incompatible. The one shines in the commerce of the great world, the other is one of the Learned, and an ingenious Thinker. Sure I am, that after this distinction, every Observer, with the slightest degree of attention, will be able to trace the character of these two silhouettes. He will have less occasion to hesitate, if I add, that the one is sedate, and the other restless : the one views objects in gross, the other in detail : the one decides promptly, the other weighs and examines : the one possesses most dignity, the one greater penetration : the one is frank and docile, the other reserved and positive. A single glance, Reader, is sufficient in order to form this judgement : pronounce it for thyself.

Here

Here I feel myself constrained to advance a truth, which I hope will offend no one. A truth which falls upon every individual of a species cannot possibly give offence. It is this: *Judgement*, in all the force of that term, *the exact analysis of the individual sense and import of words, considered as arbitrary signs of ideas—Of this women are scarcely capable. The reasonableness, and sentiment of truth, Nature has assigned as their portion.* Not that I would, however, refuse this *judgement properly so called*, to all women in general. The rule admits of exceptions; but they are very few. Profile 2. is one of them: it merits this distinction from the contour and position of the forehead.

Q. SILHOUETTES OF CHRIST.

The six profiles of the annexed plate were drawn at different times after a bust intended to represent Jesus Christ. On examining them separately, and afterwards comparing them with one another, they will furnish matter for some interesting observations.

They all have an air of uneasiness and chagrin, an expression of indifference bordering on weakness.

Every one of these silhouettes bears a certain impress of greatness; and yet there is not one of them that really deserves to be called great. That which makes them appear such, is the nose; and with respect to this part, Nos. 1. 2. 5. 6. are much superior to the others; that feature in 3. and 4. having nothing distinguished. Of the foreheads, 3. is least so; it may even pass for harsh. 4. Is not much better. After them come 2. and 6. But 1. has much more dignity, and is in harmony with the contour of the nose; 5. approaches nearest to true greatness.

The mouths are all too fleshy, which gives them an indolent, embarrassed and ungraceful air. This decision we pronounce particularly on 3. 5. and 6; but I would, to a certain degree, except 2. and 4. which without having a character of dignity, present however nothing ordinary.

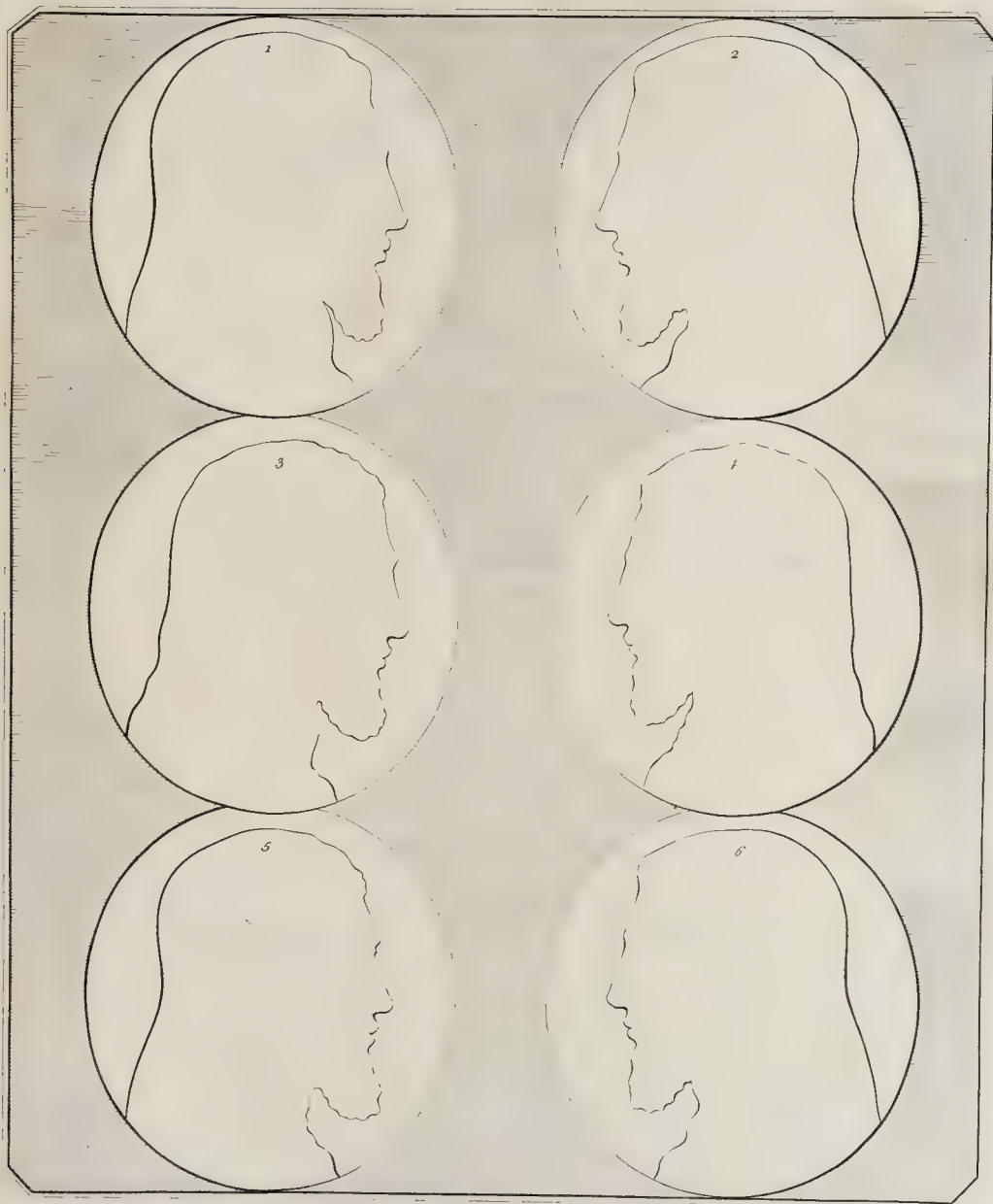
No. 2. possesses most harmony in the combined whole.

There is much disproportion between these long noses and narrow foreheads.

In general, no one of these heads is worthy of being deemed an ideal representation of Jesus Christ.

Ah! if Antiquity had transmitted to us an exact profile of the divine Jesus, how dear would that image be to my heart! I would sacrifice every thing to get possession of it; it should be to me the most august and most sacred of monuments. Yes, I should discover in his celestial features the testimony of those truths which he left behind Him. I should trace in them the whole character of his Gospel; and this proof would speak more home to my mind than the most faithful versions, nay more than the original manuscripts themselves.

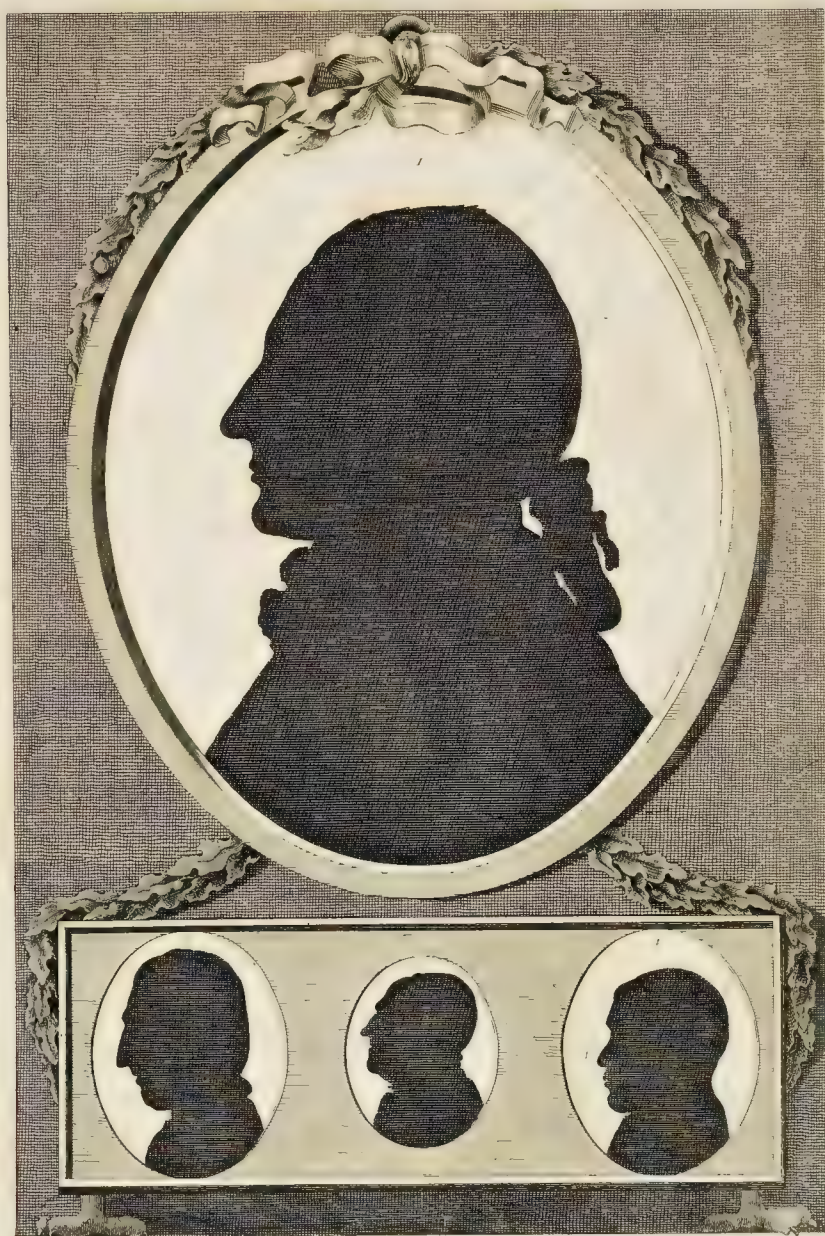
R. 1. This



SILHOUETTES OF CHRIST.







R.

1. This profile, beyond a doubt, is that of a man of ingenuity, goodness and generosity, who unites, in an assemblage rarely to be found, judgement to sensibility, and a poetical talent to metaphysical genius. Seldom does it happen that so much taste is joined to such knowledge, such goodness of heart to so much penetration.

I admit that the silhouette is not faultless, and that it might have presented these qualities with more truth and precision; but on the other hand, we clearly discern these qualities in the *principal form*, where they appear to advantage, or rather in a decided manner.

A forehead so clear and sloping backward, the almost imperceptible fall of that nose, those lips gently closed, that prominent chin, and the beautiful harmony of the whole—these are signs by which characters such as this may be manifested.

2. I am not acquainted with this profile, whose too oval form has something very singular. If it presents nothing great, it announces at least a Thinker endowed with superior talents, but whose phlegmatic and sanguine temperament is not greatly susceptible of passion.

3. The forehead, the nose and the hind-head denote a degree of good sense which rises to penetration. You find in this silhouette clearness and a methodical spirit; but you must not look for ingenuity and elegance.

The head 4. is likewise unknown to me, and has much the appearance of a caricature; but it is not the less, for that, the head of a man of profound understanding, who thinks for himself, and to whom search after truth is a matter of necessity: a character reserved, firm and manly, to which I would allow perhaps more depth than to the other three profiles of this plate, and clearness of apprehension inferior only to 1.

S.

Another striking example how much more true and expressive the silhouette is than the portrait; even had this one, to a certain point, the merit of resemblance.

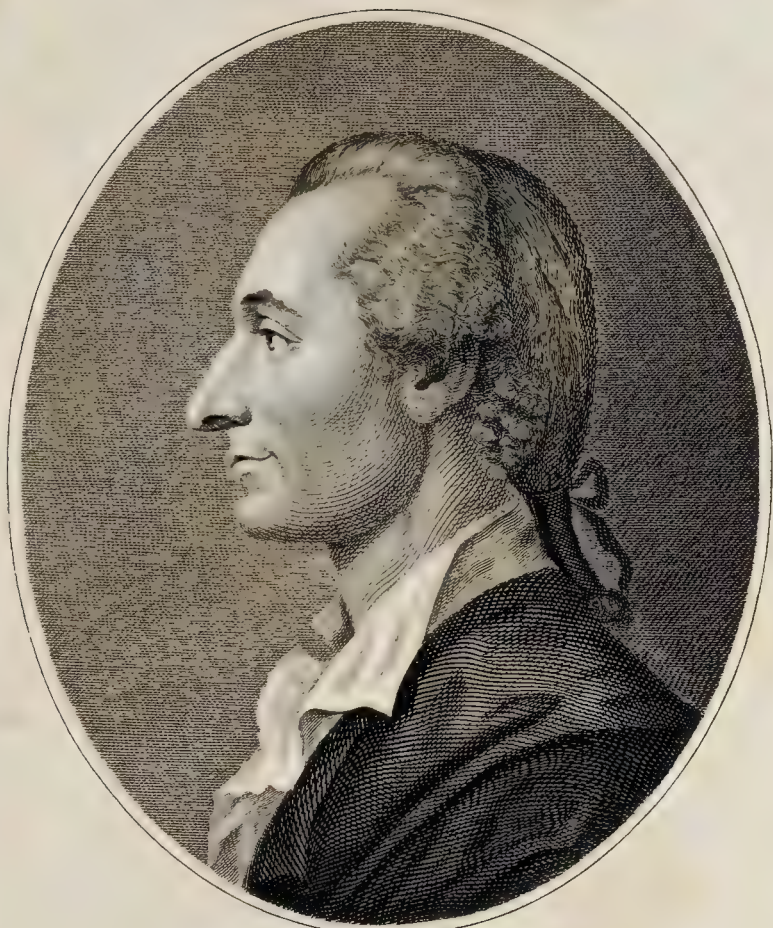
This face is the same with No. 1. of the preceding plate.

Here undoubtedly the presence of the eye produces a very great effect: it evidently announces a judgement sound and luminous. In that open look who does not discover a mind pure and candid?

You conceive an equal affection for the forehead. Beyond doubt it is not that of an ordinary man. Every thinking head will grant this one its esteem, and will be happy to associate with it.

But after that, compare the two faces in whole, and you will presently perceive in the silhouette, advantages which disappear in the portrait. The shade, in my opinion, possesses much more dignity and gentleness, calmness and harmony. The portrait, on the contrary, conveys with a degree of harshness the exterior contour from the tip of the nose down to the chin; the nose, in it, indicates much more sensuality; the cavity near the root of the nose in the shaded portrait is not strong enough to become the characteristic sign of penetration—and, on the other hand, this hollow is too strongly marked to express the poetic imagination of the Original; imagination which I can clearly trace in the silhouette, especially in the outline extending from the bone of the eye, half way down the nose. The form of the face is, besides, a little too much upon the oval, or over stretched, in the portrait: it is less so in the silhouette, and from this very circumstance the latter has greatly the advantage over the former.

I pretend not to say, however, that this silhouette is a master-piece. It appears to me, for example, that the eye-brow ought not to have been



Engraved by J. Smith

J. Smith



been omitted: this trait alone would greatly contribute to the truth of the profile, and draw out, still more, that sagacity of which it presents an expression so natural.

I conclude with observing, that the jaw has a character of sensibility not very remote from effeminacy.

T.

I would say, the moment I cast my eye on this profile, There is the face of a Prince : and I would found this judgement simply on the silhouette, though perhaps it be not perfectly accurate. Nothing here announces the Cit ; and if I can trust my individual sentiment, this phyfionomy is one of those which may be pronounced to be ‘ marked by the finger of God.’ I discover in it magnanimity, dignity and courage ; a high degree of resolution ; the singular talent of profoundly concealing what it is proper to disguise, and of unreservedly communicating what ought to be known : a talent of such difficult combination, and yet so necessary to persons in an exalted station. I farther perceive consummate prudence, equally exempt from distrust and inquietude ; and, without having seen the eye, I read in the contour of the forehead and nose only, a look not to be deceived, firm, imposing, which pierces through every disguise, unmasks the cheat, makes the traitor tremble, but at the same time inspires the good man with confidence. The contour of the forehead is altogether extraordinary ; it presages the greatest and most glorious enterprizes. The design of the mouth is somewhat harsh ; but it conveys, nevertheless, an expression of candour, goodness and courage.







FREDERICK II. KING OF PRUSSIA

V. FREDERICK II. KING OF PRUSSIA.

We have purposely introduced, in the Fragment of Silhouettes, a variety of engraved portraits and profiles. They will serve to confirm our assertion, apparently so paradoxical, and yet so true: 'That an exact silhouette says more than the portrait, unless the latter be a very perfect likeness.'

Here is a tolerably accurate resemblance, at least it passes for such, of one of the greatest of Kings; of that Prince, 'whom,' to use the expression of the German poet, 'every Nation would wish to have for a King, and every King ought to take for a model.'

Eighteen years have elapsed since I had the felicity to behold this Prince, the terror and admiration of Europe. With what eager impatience did I expect the instant of his approach! I was acquainted with an infinite number of portraits of him, which all presented themselves to my mind, and kept it in suspense——He appeared—and his presence dissipated all the images which floated in my brain, and every ideal representation disappeared like a star before the sun.—How different was this great man from the person I had put in his place, how feebly had they represented him! How different even from the portrait before us, which, however, is the best likeness we have of him! At that time I had no idea of the Science of Physiognomies; but never can I forget the trembling emotion with which I was seized, at sight of this August Personage. Yes, I saw him such as he is represented in this print, as far as the art of the graver and the imagination of the Designer have been able to approach the Original, and convey an idea of it in a size so diminutive. It is not thus that Artists, unskilled in Physiognomy, have hitherto painted him. They have introduced into their portraits, a kind of *beauty* and *greatness*, the mere work of their own fancy. FREDERICK had no need of any advantage of figure to extort this acknowledgement, 'That from his first existing lineaments, Nature designed him for a great man; to

‘ exercise sovereign sway over nations.’ Of all the physionomies which I have examined, there is not a single one which bears so strongly as this does, the impress of its high destiny. All the envious—but a King is too exalted to have any but Kings for his rivals,—all the envious, all the enemies of Physiognomy must say at sight of this prince: ‘ There is a sublime character, a Hero!’ or whether they say so or not, they will feel it.

I speak as yet only of the principal form of the face; and though an essential part of it be concealed by the hat, you may, however, easily conjecture what it is, from the profile of the nose. What may not be presaged from such a bony system!

All who have seen the King of Prussia have been struck with his look; they cannot refrain from speaking of it. ‘ His large eyes dart the most piercing looks, but tempered with clemency,’ says the Poet GLEIM. ‘ His eyes,’ says LICHTENBERG, ‘ announce the great man;’ and the traits the Monarch.’

I have considered that eye at a very small distance; I have observed it at leisure. More firm than brilliant, it rather penetrates than dazzles. The print gives it with sufficient accuracy, though liable to certain restrictions. In the Original the white appears more, and the black is consequently smaller, but, for this reason more concentrated. Such a form does not promise an ordinary look. But I have not caught this boasted look in its focus, if I may use the expression.

But the look apart, let the Physionomist be blindfolded—and only permitted to draw his finger lightly from the summit of the forehead to the extremity of the nose—let this proof be applied to nine thousand, nine hundred and ninety nines faces—let the face of FREDERICK be the ten thousandth—and the Physionomist will exclaim in the admiration of respect: ‘ This man was destined to the throne! He is born to astonish the Universe! Great actions are as necessary to his existence as the air which he breathes! Stimulated by his genius, he
‘ feels

‘ feels the superiority of his powers ; and this feeling changes into impatience against mankind, because he no where finds his equal ; because those who approach nearest to his greatness, can never, however, fully reach it.’

This impatience against the human race, the forehead, which forms almost a straight and continued line with the nose, the forehead announces it, and must communicate the expression of it to the cheeks and lips. The King’s face is much wrinkled, and intersected by small veins : every thing in it suggests the idea of vast enterprises, and of designs crossing each other.

An exact silhouette of this personage, who stands alone in his class, would present to the eye but a slight trace of the impatience which we ascribe to him, but the mind would infer it in almost all its extent. You remark in the Original, and partly also in this print, a singular contrast ; at once the tranquillity and repose of a great soul, filled with a sentiment of its own superiority—and the restlessness and discontent of that superior man, looking in vain for an equal with whom he might contend. Hence it comes to pass that they who hit not this contrast, form such different judgments of our Hero. To some his physionomy is as a calm and serene firmament, the presage of fine weather ; while it appears to others a cloudy and lowering sky, loaded with thunder and tempest.

The attitude is not that of a gallant Warrior. The weight of years and actions, of schemes and cares seem to lie heavy on these shoulders. The stature appears to me a little above nature, and its length forms a contrast with the close traits of the face.

* * * * *

Let me add to this sketch, so feeble and imperfect, the authorities of two ingenious Writers.

‘ Every

* * *

‘ Every great man has a look peculiar to himself, and which cannot be imitated. This mark, which nature has imprinted on his face, is superior to every advantage of figure, and transforms a Socrates into a handsome man.—Whoever has received this distinctive mark, feels indeed that he is invested with it; but is ignorant of its seat, which is infinitely various.’ (This is true, yet I have almost always found this mark in the contour of the eye-lid, between the eye-brows, or near the root of the nose. It is in this last place that it distinctly appears in our Hero.) ‘ Sovereigns have also their characteristic trait; but it is common to them all: for it may be affirmed that they all have a resemblance. The eminence of their dignity is expressed on the countenance.’ *Du Mariage*; p. 131. German Edition.

* * *

‘ A new light has issued from the centre in which he resides, and has diffused itself over the rest of Europe. In the Art of War and of Government; in matters of Religion and in Legislation; as Protector of the Muses, and in private life—He, Frederick, ever will be a model to Kings. What good has he not done during the course of his glorious reign! It is from the elevation of his throne that we have seen the radiance proceed which illuminates and enlivens the Sciences. He it is who has established the spirit of philosophy and toleration. He has banished oriental pomp, luxury and excess, which were formerly considered as necessary to the splendour of Courts; he has aimed a mortal blow at ignorance, blind zeal and superstition; he has introduced into every department economy and order, activity and exactness. How deeply indebted to him are the fine Arts!

‘ His

‘ His Age has assumed his character, and this Age is his most honour-
‘ able panegyric.—But while he admires so many wonders, the pro-
‘ duce of a vast genius, the Friend of Humanity, the Philosopher
‘ will still be constrained to breathe a sigh over the imperfection
‘ and instability attached to all human things. He will not be able to
‘ conceal from himself that the progress of the mind enervates courage
‘ at the same time; that economy may be pushed too far; that Phi-
‘ losophy has frequently given birth to incredulity, that unbounded
‘ toleration gives encouragement to a temerity in reasoning and loose-
‘ nesses of morals which may produce dangerous consequences to future
‘ generations. In a word, he will recollect that with the Romans,
‘ a rage for war and conquest prepared at a distance the fall of Em-
‘ pire.—Other times, other circumstances may lead to other effects.
‘ The equilibrium of Europe may be shaken—the balance will rise or
‘ fall: but to what side will it lean? This is concealed from our eyes;
‘ this is known only to Him by whom the destiny of Nations is weigh-
‘ ed.’ HERDER.

X.

The vignette below represents the same face somewhat enlarged, and no one can mistake it. The likeness is obvious whether from comparison with so many other portraits of the King which have much less resemblance, or because a head so characteristic cannot be entirely mistaken for another, especially when the usual appendages are added. Compare, however, this vignette with the profile which closes the following article, and you will perceive how much it loses, and will be convinced that we are not hazarding a bold assertion merely, when we affirm, 'That an exact silhouette better depicts the moral character, than a portrait which is only a half likeness.'



Y.

This filhouette, I suppose, has not been drawn after nature, but cut from idea: yet is so full of truth and expression, that it bids defiance to the most obstinate and incredulous Antagonist of our Science. Compared with a hundred thousand, this filhouette will always preserve the distinguished, the altogether singular character of him whom it represents. I solemnly protest that as often as I look at it, and at the very moment I am writing, I am penetrated with a veneration such as I should feel at sight of an inhabitant of a superior World. I dare not speak aloud all I think, or rather all I feel. What harmony, what unity, what justness of relation in the whole! What force of expression, what energy in the nose singly, or if you please, only in its almost imperceptible elevation, which has been entirely neglected in the preceding vignette, and which always possesses however an astonishing significance. Every thing here announces a mind which sees, which decides, which produces, which wills and acts with the rapidity of lightning; every thing indicates a genius ever victorious of itself, a man accustomed to give the law to others, but who receives it from no one. Who dares say to him, 'What dost thou?' His will is not to be shaken; he knows he is able to perform what it were impossible for millions of men to achieve—and this character is expressed by the truly original arch formed by the contour of the face. Detach from this profile the angle which results from the lines a. and b; apply it to a thousand other filhouettes—and find its equal, if you can. But with all the respect due to a personage so exalted, and to a Monarch so glorious, we must not disguise it, from inspecting the traits
of

of his face, indulgence and moderation appear in him rather *acquired virtues*, than a *natural disposition*.



Z.

I once more repeat; In order to prosecute with advantage the study of Physiognomy, it is necessary to begin with silhouettes.—Make choice, for this purpose, of such as are very exact; intersect them by several horizontal, perpendicular and oblique lines; then look for the relations of these lines; and after a very few essays carefully made, you will advance with the pace of a giant.

We are going to submit to this kind of proof the annexed profile, to which we shall oftener than once recur. Let us first examine it by means of the subdividing lines.

Observe, in the first place, the deviation of the line *a a a* from the parallelism of the perpendicular lines *i i i* and *h h h*.

Remark, secondly, the angle which the line *d d d* forms with the line *a a a*, especially with the lower section.

Thirdly, observe the characteristic triangle composed of the lines *d d d*, *f f* and *h h*; and pay particular attention to the length and the proportion of the two sides of the right angle *h—e*, which determines the position of the forehead.

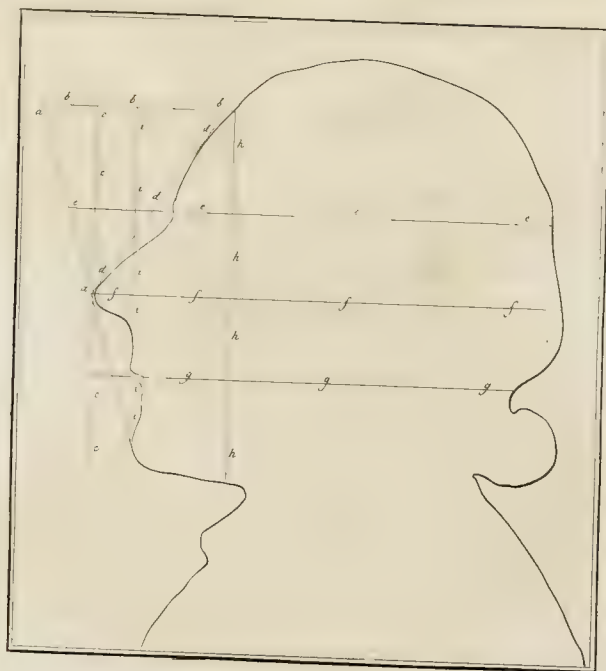
Fourthly, consider the distance of the horizontal line *e e e e* from that which runs through the point of the nose *f f f f*; and finally, the distance of this last line from that which passes through the middle point of the mouth *g g g*.

Analyze thus profiles which differ most from each other, and you will be astonished to see to what a point of exactness Nature is always faithful, always true, and always regular.

In order to simplify the operation, it will be sufficient to detach the irregular four-sided figure which fixes the extremities of the outline from the root of the hair. Apply afterwards, supposing you however to be thoroughly acquainted with the Original of this profile, apply, I say, this four-sided figure to a profile of the same size, but of a character entirely opposite; and, on comparing the per-

pendicular line *h h h* with the same height of the hair of the forehead, you will discover the most astonishing contrarieties and contrasts. Your astonishment will increase if you repeat this experiment on the profile of a known character, equidistant from the two preceding.

The experiment will be rendered still more easy and more simple, if you confine it to the triangle which determines the height of the profiles (*d d d*, *f f*, *h h*.) You will see, and with difficulty be persuaded, how many things the difference alone of the three sides of this triangle exprefs.





A A.

This is the same silhouette enlarged, and drawn with greater truth; and though it be not after all perfectly accurate, it is, however, more so than all the portraits which ever were, or ever will be drawn of this face. The copy will never be either liable to be totally mistaken, nor a perfect likeness. Such as we see it here, I could say a great deal about it, but I prefer characterising the Original by a few touches.

Variable and irritable to an excess, of an organisation infinitely delicate, he composes a whole the most singular, and whose parts are strangely contrasted. A Child may lead him, and yet the united powers of a hundred thousand men could not move him. He will grant all you wish to obtain of him, or he will grant nothing: for this reason he is tenderly beloved by some, and mortally hated by others. With a character like his, he must necessarily pass, sometimes for the weakest of beings, sometimes for a person of inflexible obstinacy; and he is neither the one nor the other. Every thing wounds and irritates his extreme sensibility; the least weight oppresses him, but his natural elasticity prevents his being crushed by the greatest. As an effect of this disposition, he gives way the first moment to the most violent transports—and the moment after, at least upon the slightest reflection, he becomes calm and gentle. This same disposition renders him patient and always contented; while it likewise puts him in a condition promptly to receive, and as promptly to give back strong impressions. What he attempts to learn, he either learns at once, or he never will. He is fond of metaphysical speculations, and has not capacity sufficient to comprehend the simplest piece of mechanism. His mind employs itself with abstract and complex ideas; he rejects all that is obscure or confused, and pursues analysis up to first principles. His memory is, at once, one of the happiest, and one of the weakest. After thrice running over a discourse of an hour long, which he himself has written or dictated, he

he shall be able to repeat it word for word with all the interest and warmth which the subject demands,—and when he has finished, you might venture to wager that he does not so much as remember the text. He is able to recite at great length; and of twenty proper names he is hardly capable of retaining a single one. What he has once attentively made his own, will never more escape him. He has something of a poetical talent. His imagination, it is said, is wild and extravagant, prodigiously excentric, and of consequence greatly decried, and with an appearance of reason. It is true, that left to itself it would run into excess and take too high a flight: but it is under the dominion of two severe guardians which never leave it for a moment, or which at least never entirely lose sight of it—and these guardians are *good sense* and an *honest heart*. The man in question passes for *crafty*, and he is only *inconsiderate*, because he has his heart at his lips. He has been accused of a disposition to intrigue; and he protests, that if ever he thought himself guilty of the smallest artifice, or of the least ambiguity in his actions, he has always been the first to accuse himself and to acknowledge his fault.

Rarely will you see so much activity united to so much tranquillity, so much natural vivacity to so much moderation. It is absolutely impossible to prevent his pursuing and carrying through an enterprise in which he has once seriously engaged—but on the other hand, he blindly submits to the determinations of Providence, and regards every thing that comes to pass as an effect of the Divine Will. He is incapable of committing an act of injustice, or of persisting in error; never will he be guilty of premeditated offence, nor of prosecuting sentiments of revenge. He is timid to excess, and possesses a courage that rises to intrepidity. If unfortunately he has committed a fault, either from imprudence or credulity, he will frankly confess it, even in public. Credulity has ever been his great failing, a failing of which it is impossible to cure him. Let twenty persons deceive him
one

one after another, he will not however believe the twenty first *capable* of deceiving him; but the man who has once imposed on him, loses credit with him for ever. The impressions he has received are not to be effaced. In his youth his want of eloquence was almost proverbial, and now he is followed as an Orator. He knows a great deal; and of all Scholars by profession he knows the least. Once more, what he does not catch immediately, he never will understand, by dint of study. Nothing he possesses is *acquired*; every thing is, in some sense *given* him. Every thing with him is *intuition*, and what has once taken possession of his mind, never leaves him more; for he examines every object in all points of view: weighs it, lays it up, and identifies it with himself. He rejects every idea which he cannot harmonize with those he has already received. The eternal blessedness of the righteous and the slightest shade of a silhouette, walk hand in hand in his soul. He refers all to one and the same end—and finds that great end every where. He is solid, with a decided disposition to levity: with his religious sentiments he blends a gentle melancholy. His extreme sensibility discomposes not his natural serenity; and his good humour rarely leaves him half a day together. He loves without ever having been in love; he has never hitherto lost a single friend. His fundamental character continually brings him back to the grand precepts he has laid down as the rule of his own conduct, and of which he has formed to himself the following code.

‘ Be that which thou art. Let nothing be great, or little in thine eyes. Be faithful in the smallest things. Fix thy attention on what thou art doing, as if that were the only thing thou hadst to do. He who has acted well at the moment, has performed a good action for all Eternity. Simplify objects, whether in acting, or in enjoying, or even in suffering. Confine thy attention to the present moment,

VOL. II.

3 M

‘ to

‘ to that which is nearest and most pressing. Acknowledge God in all
 ‘ things, in the starry heavens, as in a grain of sand. Render to eve-
 ‘ ry one his due. Give thy heart to him who governs all hearts. Be
 ‘ just and exact in the minutest details. Live in hope. Learn to wait
 ‘ with patience. Learn to enjoy every thing, and to forego every
 ‘ thing.

* * * * *

Let us now pronounce judgement on the silhouette, from itself, and as if we knew nothing of the Original.

A poetic character, much sentiment, and still more sensibility, good-nature carried even to imprudence—These are what can hardly be refused to this profile.

The poetic expression, that is to say, a fertile imagination, joined to a quick and delicate feeling—is to be found particularly in the contour and disposition of the forehead, and more particularly still in the almost imperceptible arch of that ferret nose.

The good-nature is depicted in every part of the face, by contours gently rounded, without any thing acutely angular. The same character appears still more distinctly in that advancing lip, a trait common to all young children.

The long interval between the nose and the mouth is the indication of want of prudence; and of precipitation.

The inferior contour, from the under lip to the extremity of the chin, point out the man of application, and the friend of order.

The drawing of this part is not perfectly correct; for the under lip is too strongly marked, and the hollow above the chin ought to retire something more, though very little; but such as we see them here, these traits announce in the Original a fixed character, a correctness
 of

of intellect, which neglects not the most minute details—though, on the other hand, the expression which they produce is weakened, nay totally enervated, by the lengthening of this whole section of the face, and of that which is adjoining to the nose.

The whole face expresses a happy self-dereliction: he skims along without effort: he breathes at his ease: he has a jocund air: he is on the watch. But we acknowledge that it would be a matter of infinite difficulty to collect these different characters into one single definition.

Without knowing the Original, and to form a judgement of the silhouette from the total absence of strait lines and acute angles, and from the lengthened traits of the middle part of the face, I would affirm with perfect conviction of being right, ‘That I perceive in it
‘ great strength of imagination; feeling rapid and lively, but which
‘ preserves not the first impressions for any considerable length of
‘ time; a clear understanding, engaged in the pursuit of knowledge
‘ and attached to analysis rather than to profound research; more
‘ judgement than reason; great calmness, with much activity, and
‘ facility in proportion. This man, I would farther say, is not form-
‘ ed for the profession of arms, nor for the labours of the cabinet. A
‘ mere nothing oppresses him. Leave him to act with perfect free-
‘ dom; he is already but too heavily loaded. His imagination and
‘ his sensibility transform a grain of sand into a mountain; but thanks
‘ to his natural elasticity, he is frequently not more oppressed by the
‘ weight of a mountain than of a grain of sand.’

B B.

When the features are in the least relaxed by Nature, Art usually presents them much more relaxed in her imitations; in like manner also, what Nature has compressed, Art compresses still more. Art almost always adds or retrenches: very rarely does she observe the dimensions and proportions which Nature has prescribed.

The annexed print is a proof of this. It presents the image of the person whose character we have just traced, and whose silhouette has now passed under review. You have already guessed the truth; it is the Author of this Work. The sketch of his character drawn by himself, is nearly in the condition of his portrait: it has its merits and defects; I mean they are both exact in several respects, and in others far from being so. The Original is indeed easily distinguishable, but the resemblance is by no means perfect. The Portrait is drawn more than in profile: it presents the face turned a little outward, and consequently admits not of an exact comparison with the silhouette.

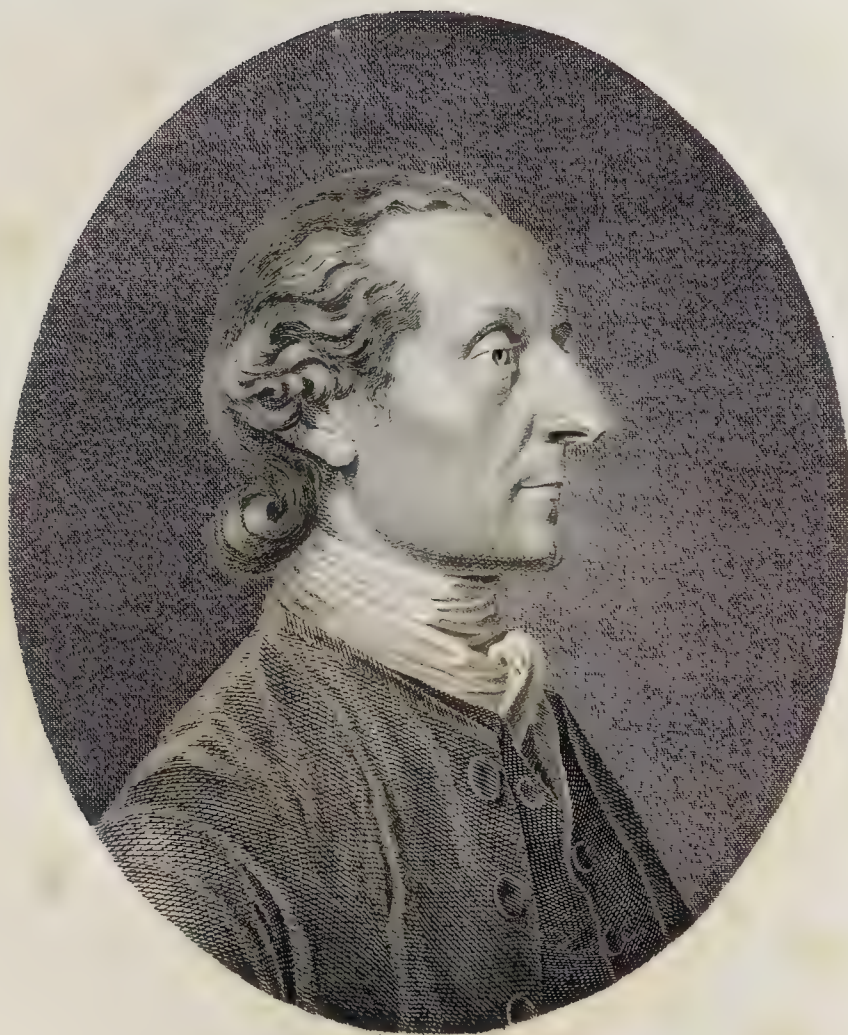
It announces more wisdom and penetration. Why? Because the angle below the nose is more obtuse. On the other hand, you find in this design much less poetic expression, because the under part of the face projects not so much as in the silhouette.

Here the whole expresses rather the tranquillity of the mind, than its activity.

The nostril denotes sensibility and moderate desires.

The jaw gives not the vivacity of the character with sufficient force.

Gentle and tender affection is depicted in the eye and mouth.



JOHN CASPAR LAVATER.

AAHOEYIN EN AFAMII







JOHN CASPAR LAVATER.

Caricature

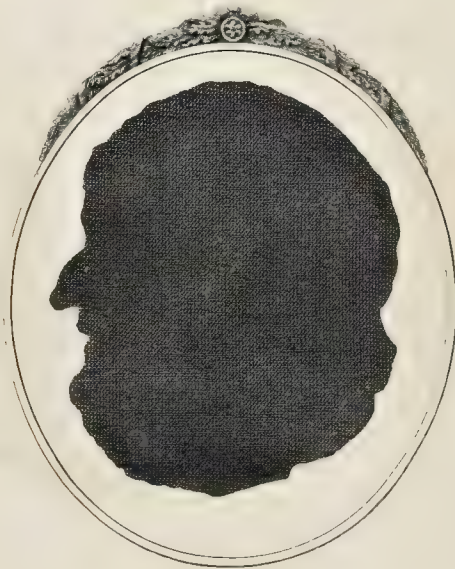
C C.

Here is the same portrait still, presenting three fourths of the face; its identity is discernible in each trait separately, but scarcely so in the whole taken together. The immoderate length of the under part destroys all the proportions. The principal form is quite deranged. The upper part of the head, and particularly the right side of the forehead, is not in harmony with the position of the nose; the eyes are not sufficiently fore-shortened. That excepted, this attitude and this manner of drawing would be infinitely characteristic for Physiognomy. The nose is more masculine, but it has less delicacy. The mouth has more precision: you observe in it a great expression of goodness, but it is too childish. The bone of the eye is better marked here, while the surface of the forehead is defective in point of truth. Every thing in this face is violently strained. The eye is rather haggard, than the attentive-eye of an Observer: with such a look, one has rather the air of pursuing visions, than of searching after realities. In other respects, though this print announces in the Original less spirit than the preceding; though you remark in it a tint of coldness and even of insipidity, it promises nevertheless a character gentle and peaceful, who wishes no one any harm, who is subject neither to caprice nor violent transport; a character, in a word, rather formed for receiving than for giving impulse. In general, this portrait has not the same manners, the same taste, nor the same originality with the first.

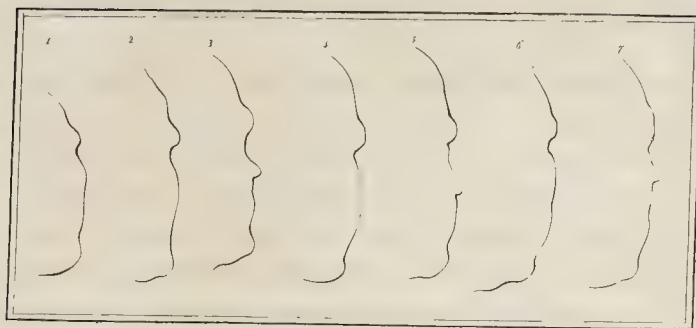
This comparison may serve as a lesson to portrait Painters, who, for the most part, endeavour to give every feature apart with strict fidelity, without greatly troubling themselves about the effect which the whole is to produce. Such Painters may be compared to those Authors who in order to delineate a moral character, copy some traits of it with much correctness, and afterwards compose a whole in which it is impossible to discover the Original. We shall presently resume this subject, and treat it in detail, in the Fragment on Portraits.

D D.

Whether this profile of Homer be authentic or not, it is nevertheless most powerfully significant: it announces a creative mind, fertile in invention, and filled with the noble images which it scatters abroad with such unbounded profusion. This may be discovered in the contour of the nose, and in the upper lip, suspended over the lower, without touching it. Nothing can be more characteristic, more decisive than the whole of this upper lip: it indicates intense application and exquisite taste. The cavity between the nose and the forehead contains as much poetic expression as the arch of that nose, which seems formed for delicate sensations. The forehead is a treasure of observations and experiments: and finally, the chin projecting thus seems to affix the seal to the totality of the character.



E E.



A simple fragment of outline, the bare delineation of the face turned a little aside, explains at once a multitude of particulars. It would give me pleasure to elucidate this new assertion, and to support it by incontrovertible proofs, if I had not partly done this by the multitude of examples already produced, and if the copiousness of the subjects which remain to be treated, permitted me to enlarge on this particular. The arch of the forehead, the contour of the bone of the eye, and its transition to the cheek bone, are all of them traits whose truth is obvious.

The fragments 1. 2. 3. present contours of the face turned less or more aside. All the three belong to the same head—and it is the head of a man of genius, who acts not always with the moderation of the Sage.

The contours 4. 5. have been detached from the profile of a very sensible young man, who possesses great talents for drawing, and that happy correctness of eye, which is so necessary to success in works of art.

The contours 6. 7. are those of another young man of great ability, of great application to the study of his art, and very correct in his designs.

F F. We

F F.

We have not yet come to treat of *foreheads* in particular; but it may not perhaps be wholly out of place, to say a few words in the Chapter of Silhouettes, on the *contours of the forehead*. Besides, being uncertain whether I shall live long enough to complete and publish my collection of *physiognomical lines*, I risk nothing in terminating this Fragment by an Essay, on which the attentive Observer will perhaps set a higher value than all the rest of the Work. The two following plates are designed to demonstrate the importance of the form of the skull and forehead, and consequently, of the exterior contours of the profile, considered in themselves. The person who rejects the evidence of the proofs which this examination will produce, ought to shut my Book, calmly put it aside, and never open it more; for I shall never be able to convince him.

OUTLINES OF FOREHEADS.

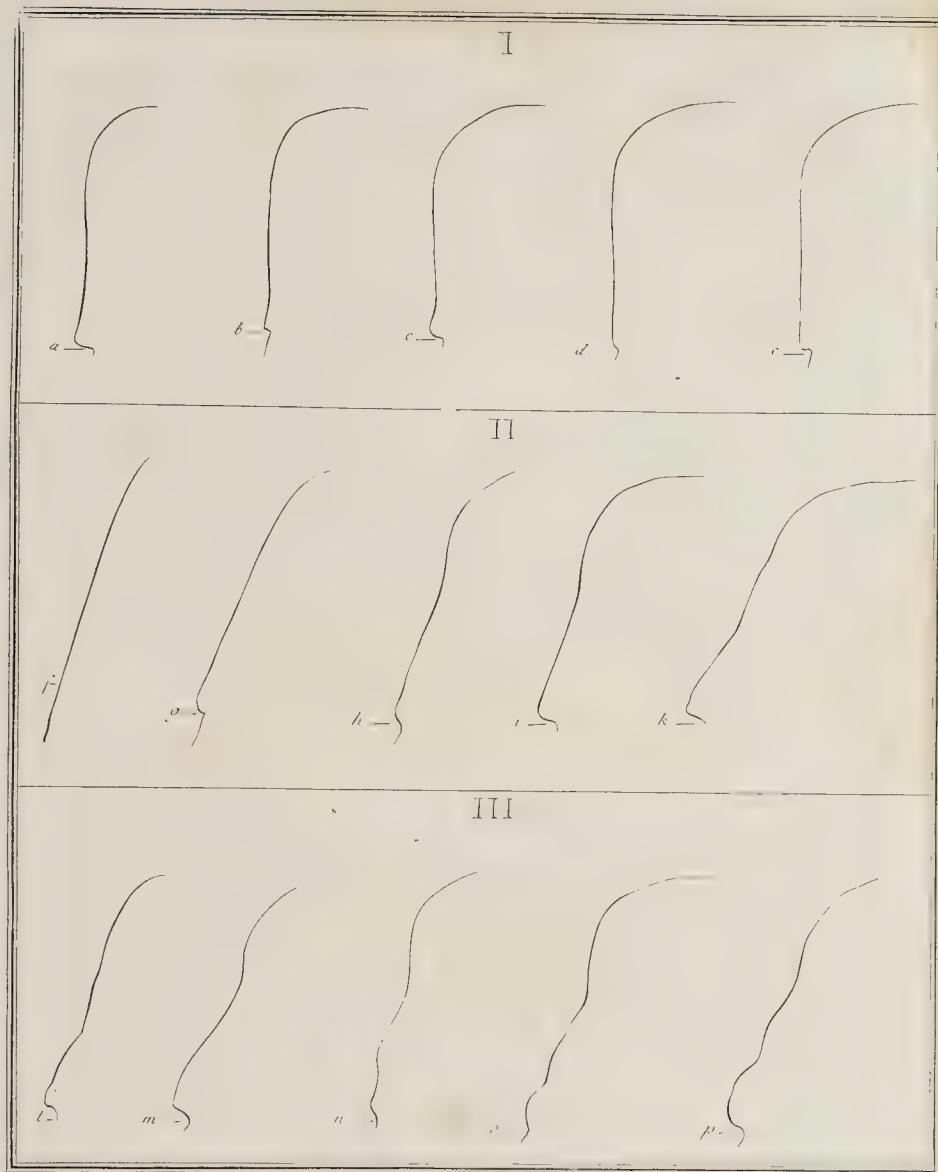
A.

Almost all these foreheads are irregular.

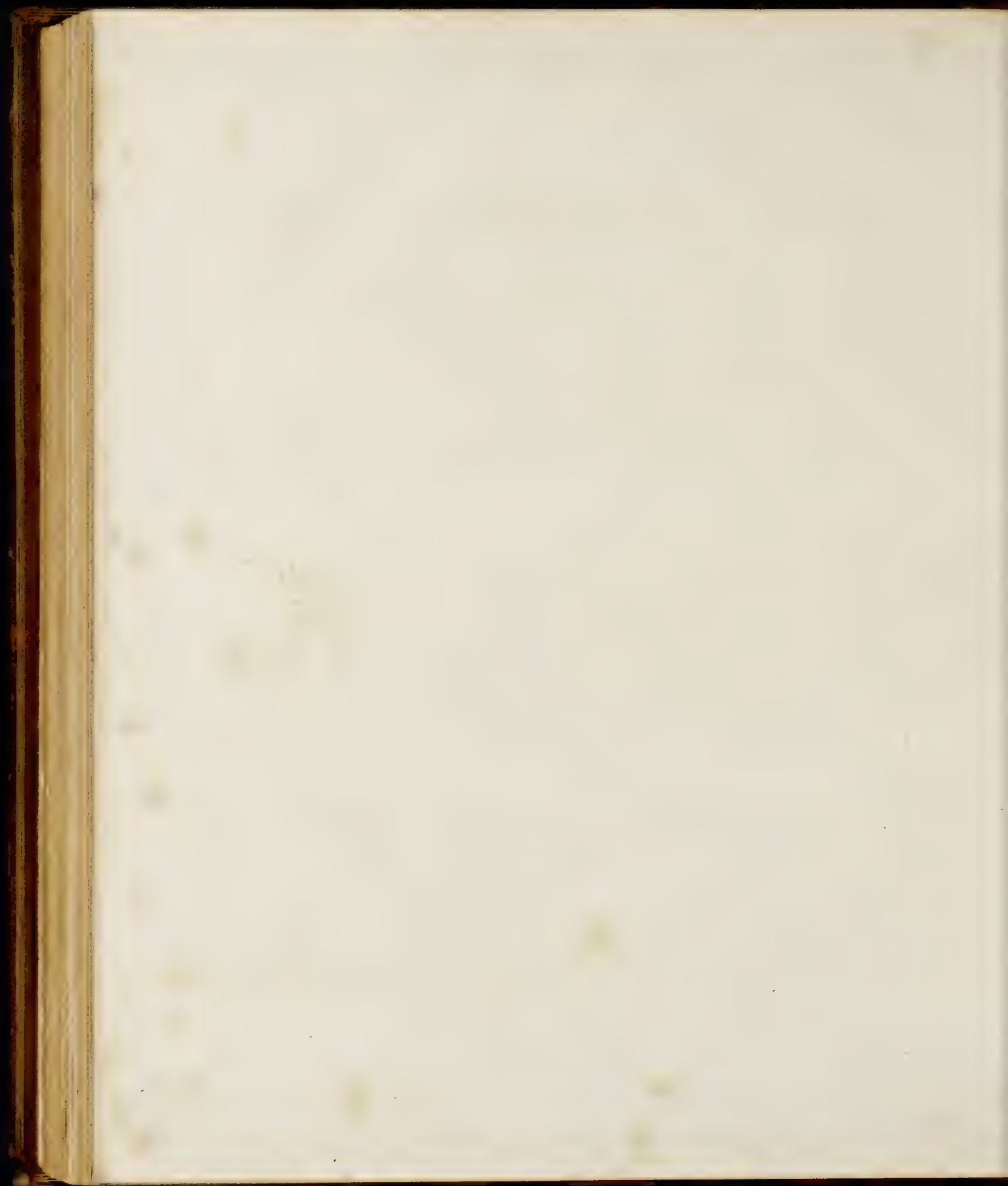
I. The first five are less so however than the others, because they are at the same time the most simple of all. Taken in the whole, they may be placed in the number of perpendicular foreheads, though they all deviate somewhat from a regular plumb-line. Nature rejects continued perpendiculars. Never does she subject an entire body to them; and this line, which is no where found fixed, has been reserved only to mark the fall of it.

The contour *e* therefore is the most extraordinary, as being the most perpendicular, and yet you perceive in it several deviations. Were it possible there should exist a contour of the forehead perfectly perpendicular and drawn by rule—I am persuaded that with such a forehead, a man would be incapable of forming a single reasonable idea.

The



CONTOURS OF FURHEADS



The five foreheads of the first row all belong to the same class. One would be tempted to denominate them *scrutinizing foreheads*. There can be nothing at least more *anti-poetic*. Their pace is calm and slow, grave and sure: they turn aside neither to the right hand nor to the left; every thing belonging to the province of imagination is foreign to them; they do all according to weight and measure; they reduce all to rule and compass. *b* is the weakest, *e* the most thoughtful.

II. The slope of these constitutes their irregularity. They have an imagination ardent, violent, impetuous; and if you except *i*, they announce so many capricious fools, given to a thousand absurdities. *k*, will singularize himself still more than the rest.

III. Here are some which compose a medley of every kind of irregularity. Throughout life, and in spite of every exertion, such men will never produce any thing but extravagance and folly.

In general all the foreheads of this plate bear the impress of caprice in their excessive height; and this fault alone would be sufficient to render them irregular.

OUTLINES OF FOREHEADS.

B.

Among these 25 contours of foreheads not one is entirely regular. *a* is more so than the others, and would be altogether so, if the lower protuberance rose a little higher, and thereby the concavity in the middle were rendered not quite so long. It is possible, nevertheless, that this may be the forehead of a very honest man, and a valuable member of society; but as to the rest, they have either no existence in Nature, or they suppose brainless heads, or finally, they are decided fools and idiots.

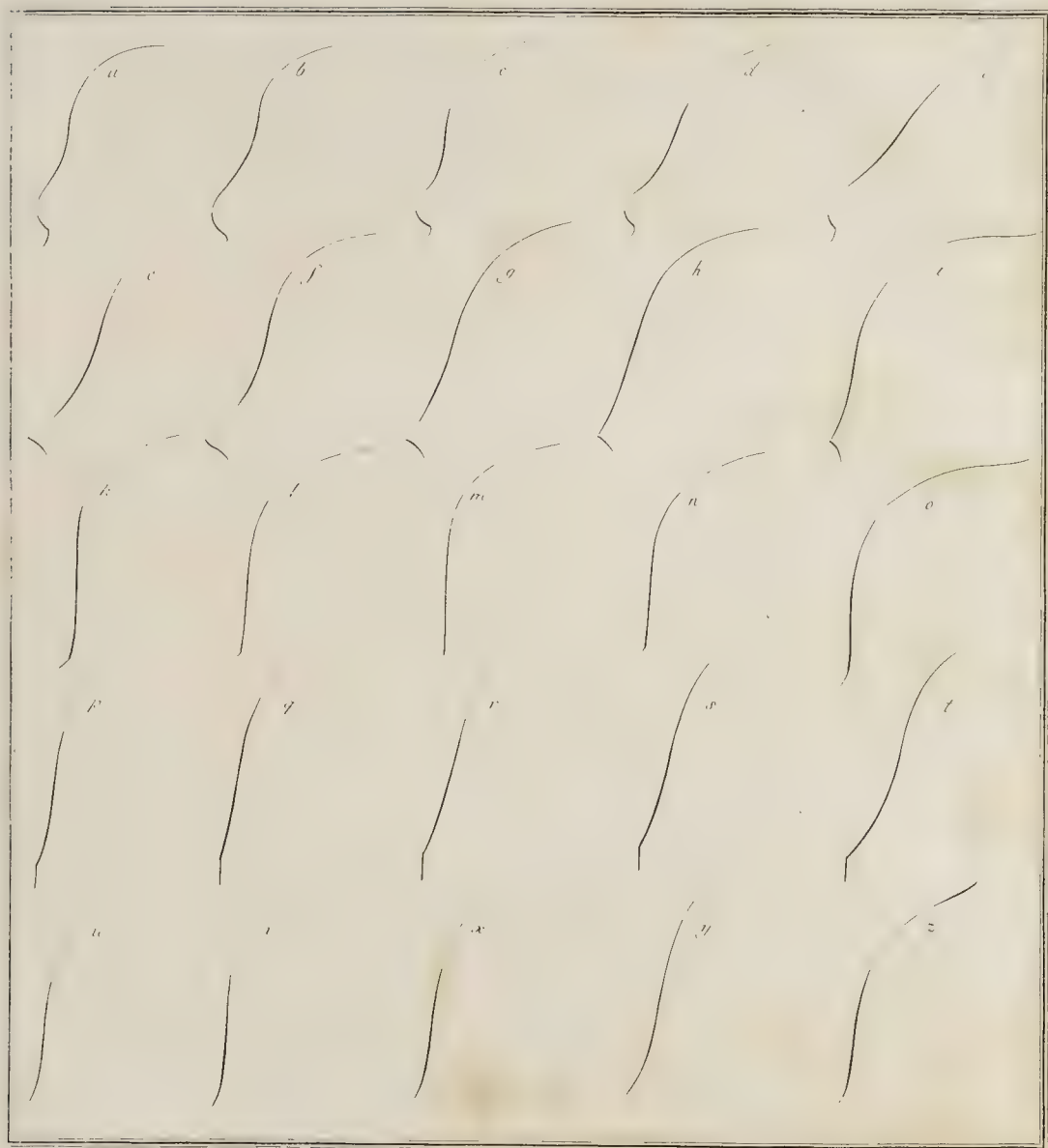
The designs to which I refer are positive to the last degree. Let any one take the trouble to trace accurately human foreheads from the shade, to reduce them to the same size, and compare them with these. And after having made this experiment, let the Reader produce me a single forehead like one of these, that belongs to a wise, reasonable, judicious man—and I will acknowledge I have misled him, I will restore the price of my Book, and make him every compensation he can reasonably demand. The foreheads *a—e* are not yet totally desperate; but the want of proportion between the frontal sinus and the middle and upper part, will for ever prevent these heads from becoming entirely sensible. *b* and *c* especially will be less so than the others.

In the second row *e—i* I see fools only, and they are so, because the frontal sinus terminates in a point. Were it not for this point, *g, h, i*, might possibly have sense to a certain degree.

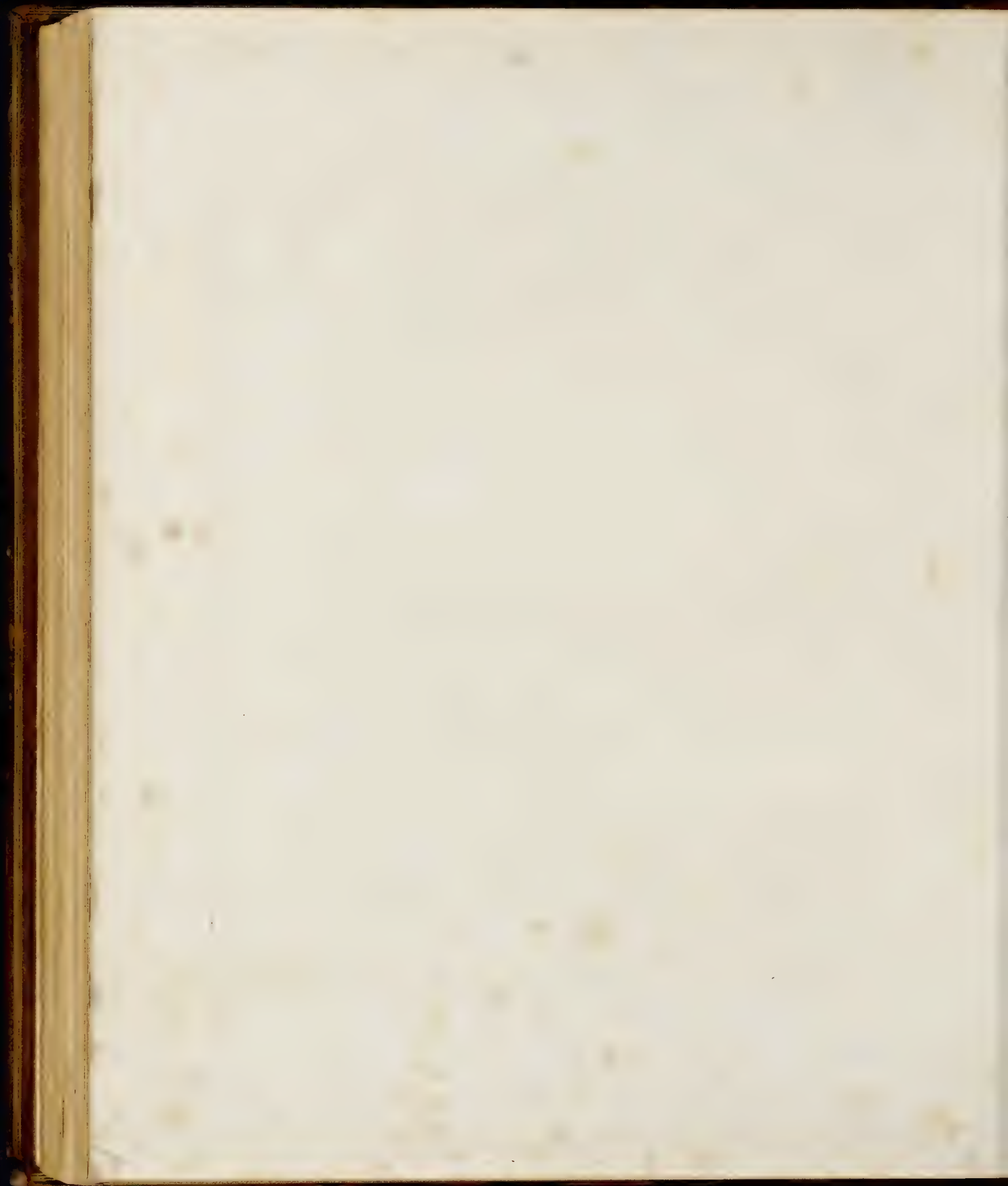
In the subjects of the three following rows, the character of stupidity proceeds from this, that the line which extends to the end of the nose admits in no sense of a regular progression. This fault is particularly striking in all the foreheads of the fourth and fifth rows.

Nature forms neither contours nor lines whose progression is not possible, coherent, natural and homogeneous.

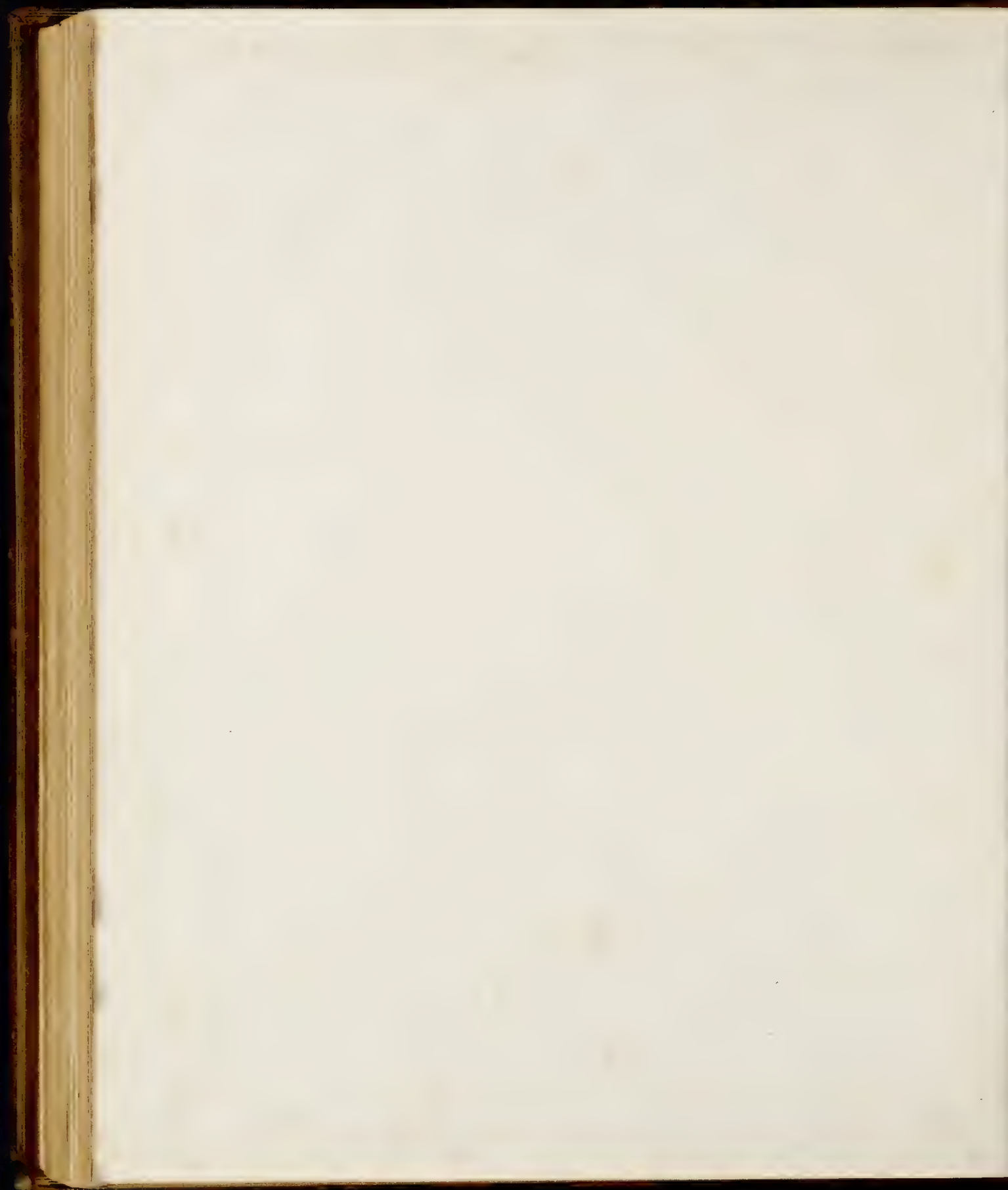
FRAGMENT

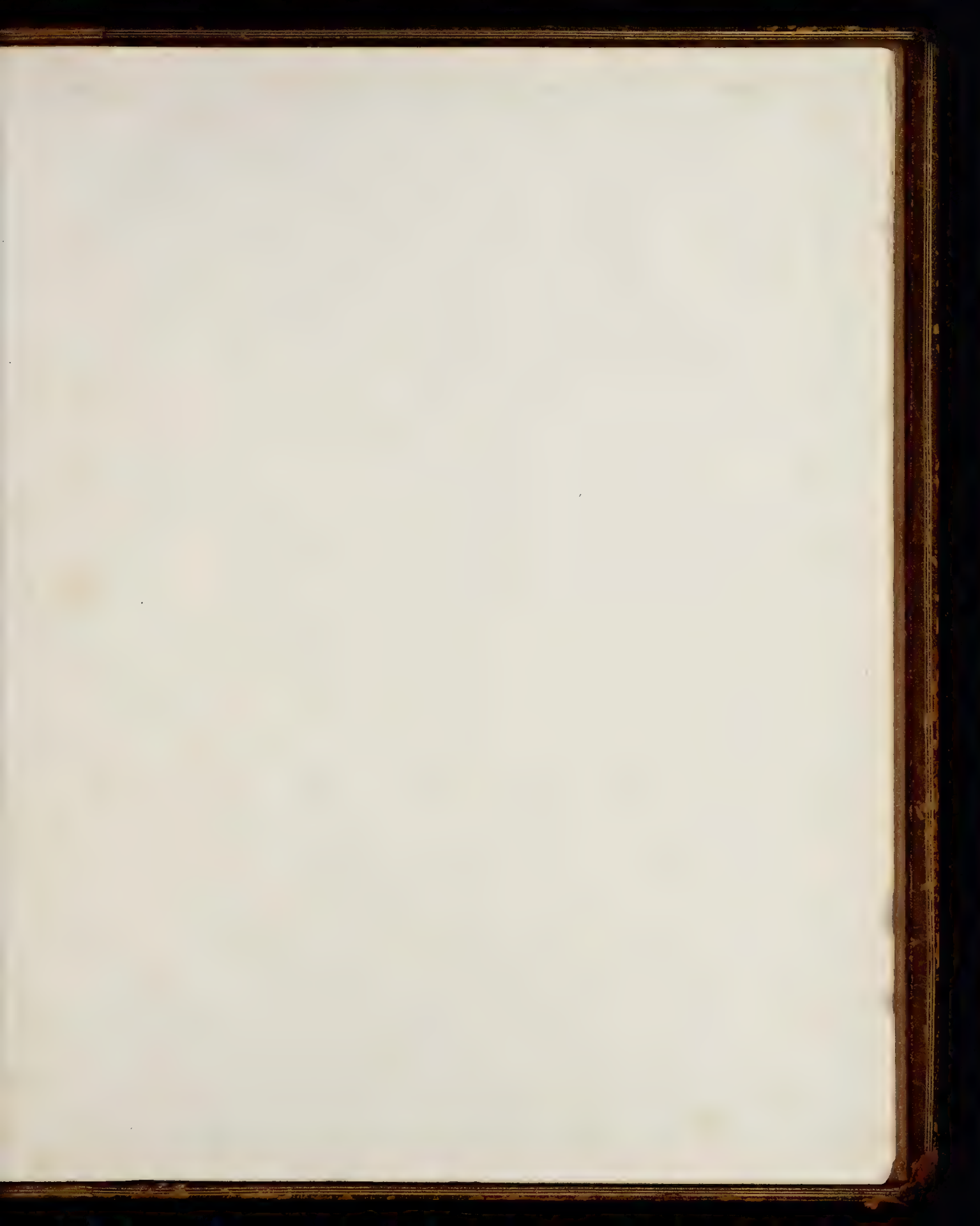


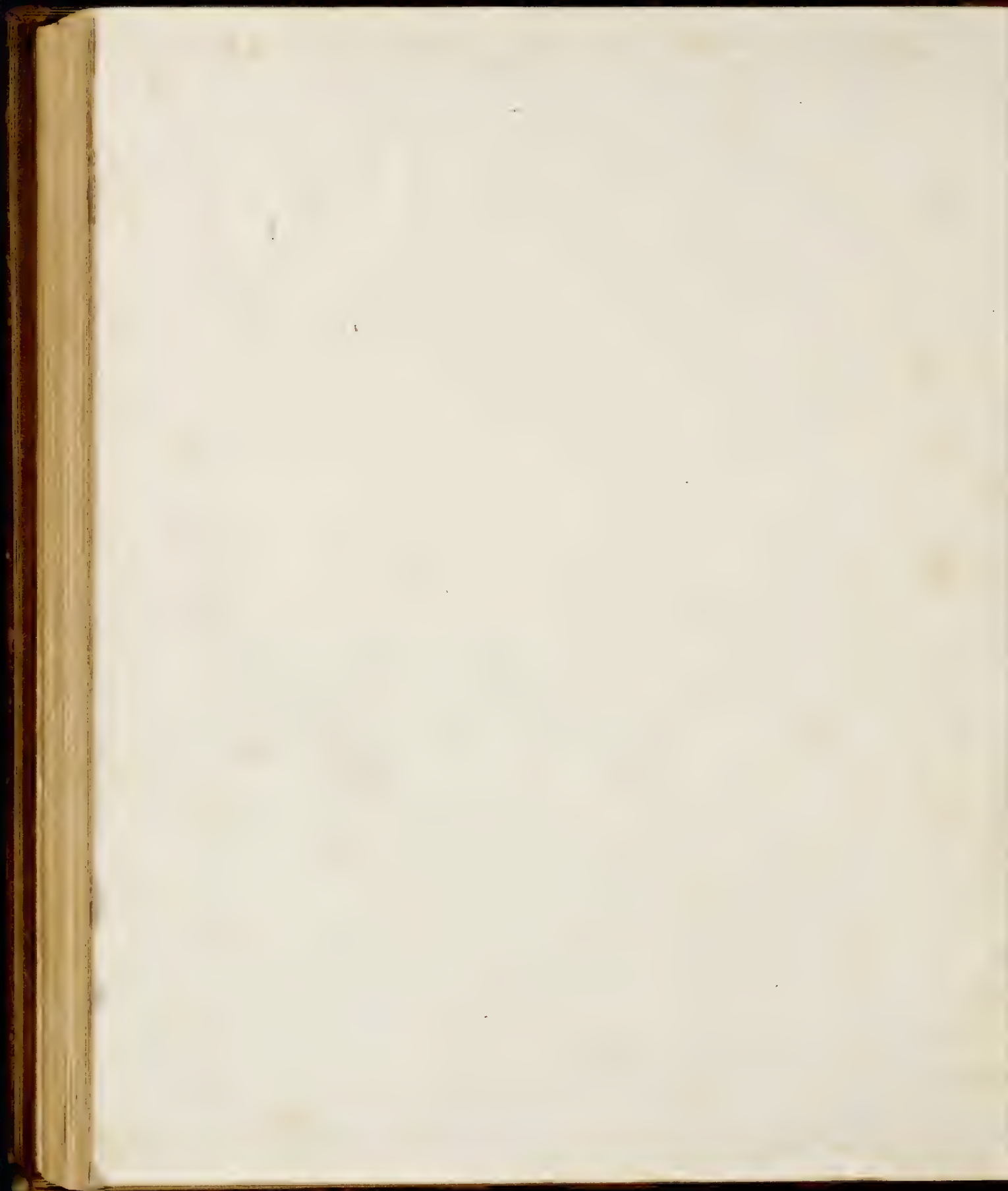
CONTOURS OF FOREHEADS.

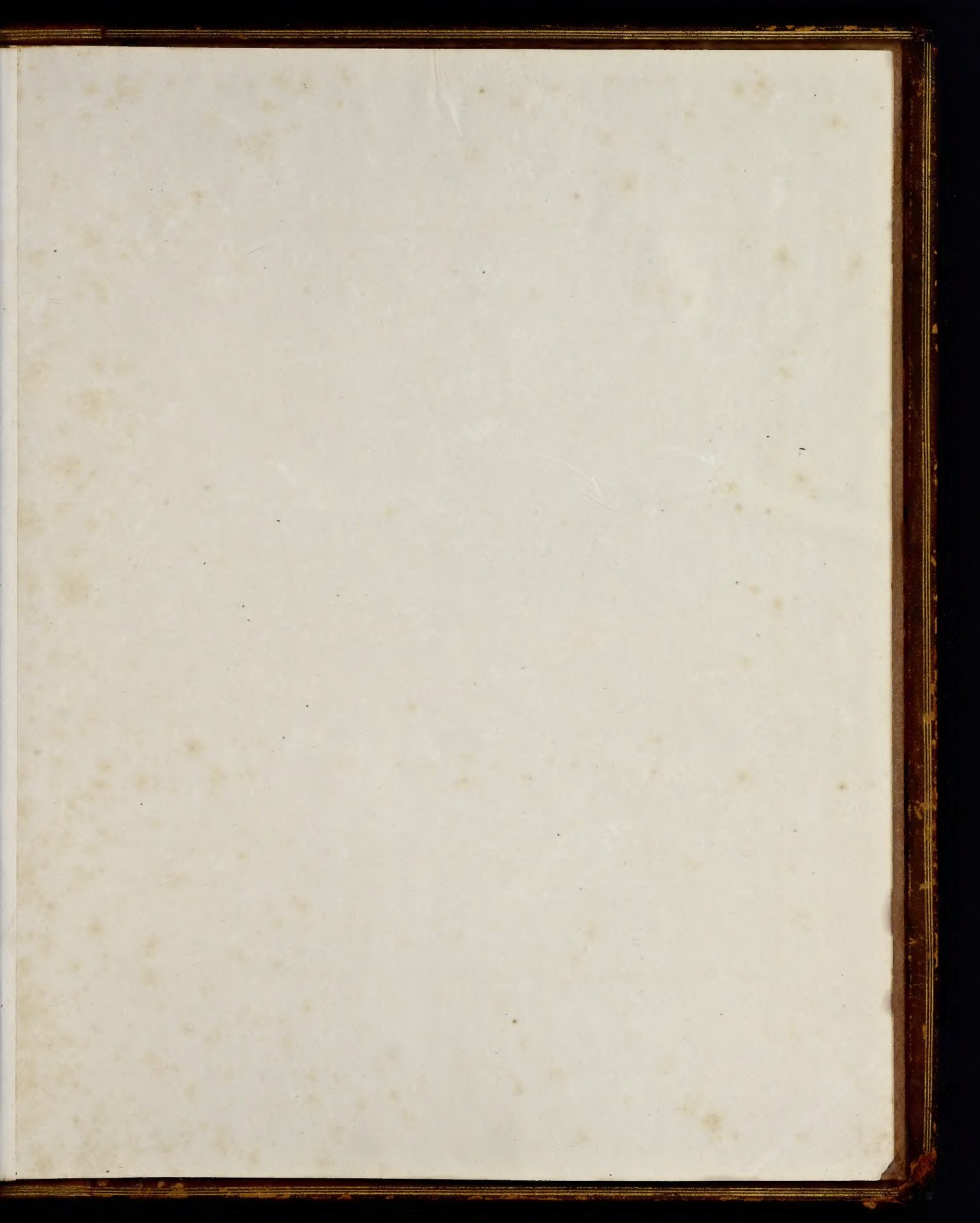


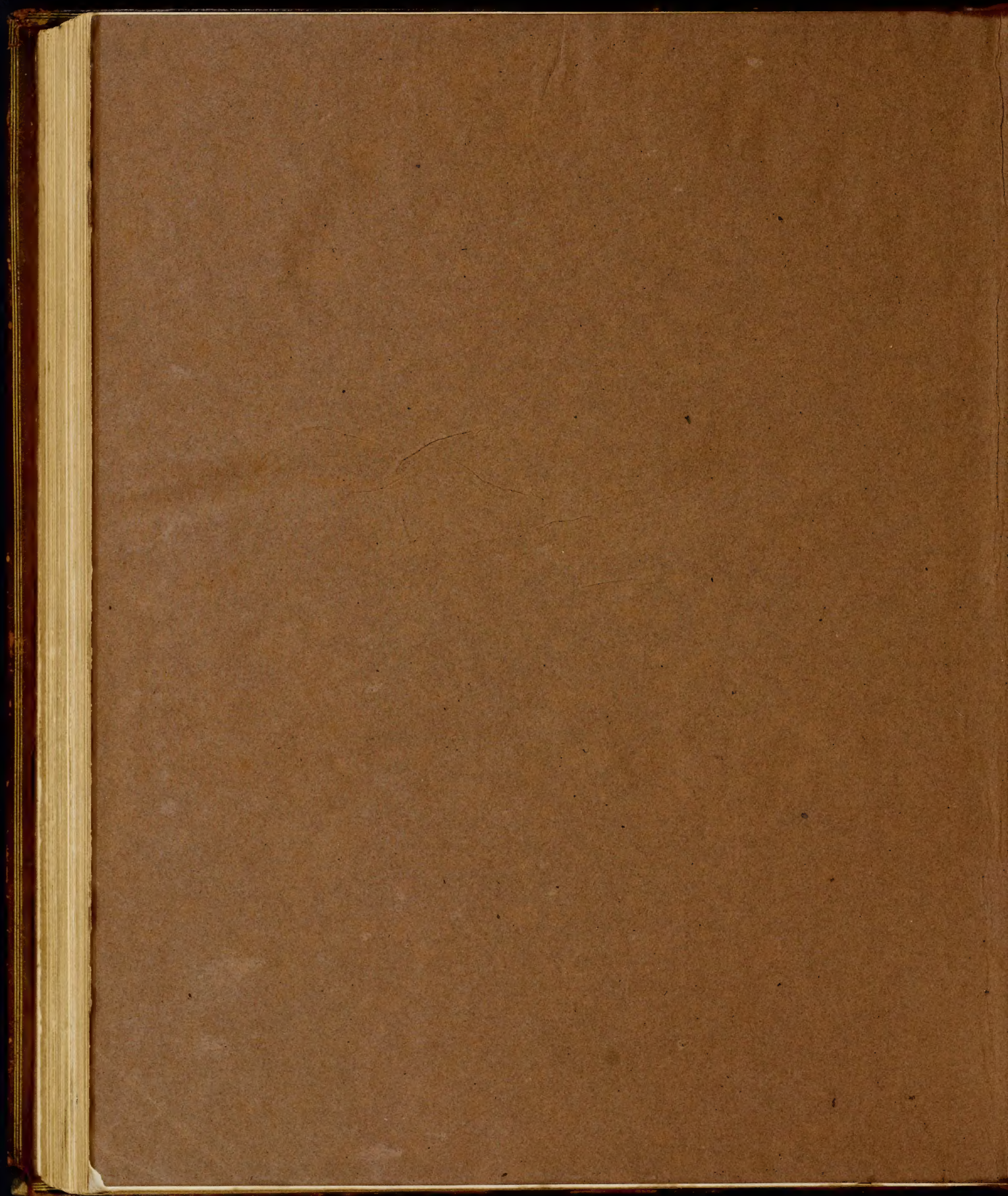












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